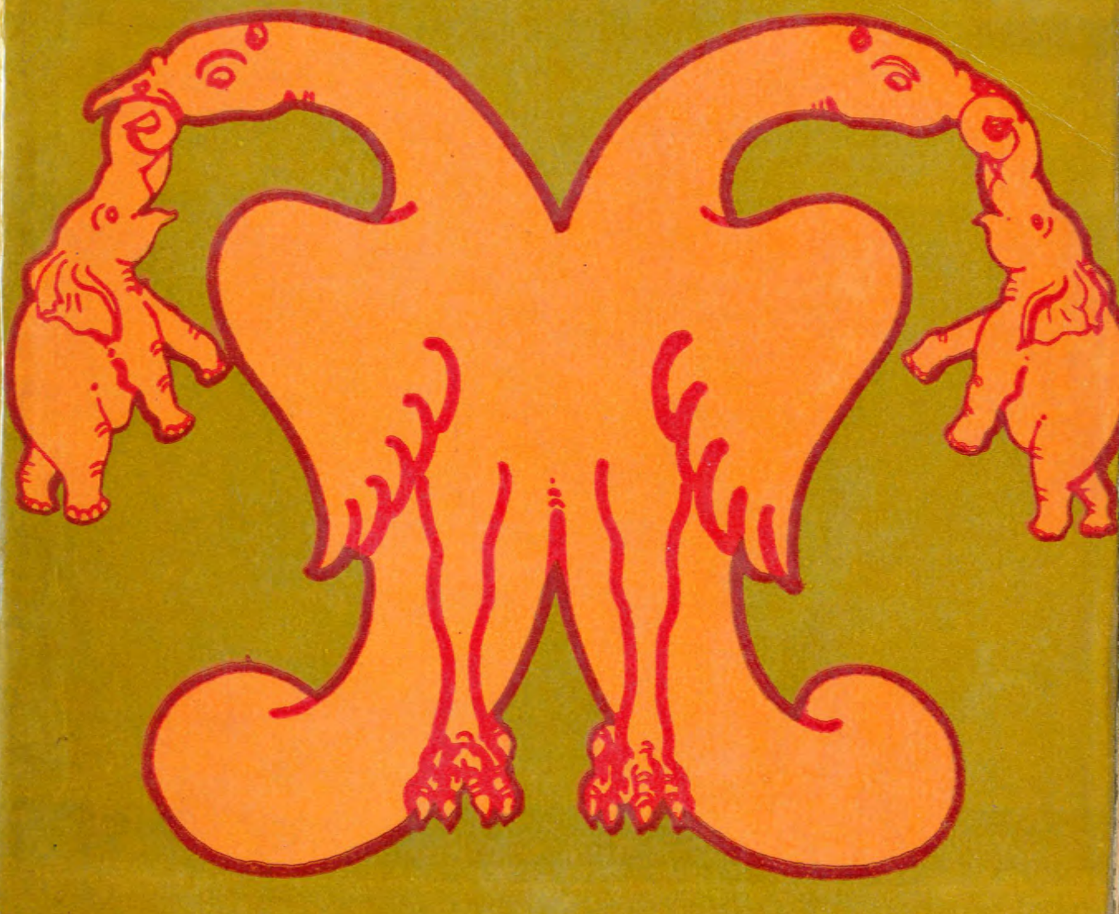
GADYAKARṆĀMṚTA



DR. S. S. JANAKI

Gadyakarṇāmṛta

of

Sakala - Vidyācakravarttin

Text And Study

Mm. Kuppuswami Sastri
Birth-Centenary Publication

By

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WHAT THE WORK SAYS OF ITSELF

" अङ्कुरितबिन्दुचित्रं चित्रशालमिव विद्याविनोदस्य, चतुरचित्रपत्रलेखं कपोलमिव साहित्यसम्पदः, कज्जलमनोहरं चक्षुरिव सरस्वत्याः, प्रतिनवसन्निवेशं स्कन्धावारमिव वाङ्मयस्य, विविधपुष्पलाञ्छितमुपवनमिव शब्दपरिमलसमुद्भवस्य, सुभाषितरत्नकोशम् ''

— पृ. ५८, गद्यकर्णामृतम्

"The manuscript of the Gadyakarṇāmṛta kept in the hand of Vyāsa and ready to be read in the divine assembly at Kailāsa is picturesque with elegant dots, like the enjoyable picture-gallery of Leraning with drawings full of variegated spots; is charming with the letters written artistically with a flourish, resembling the decorative designs on the cheeks of the presiding deity of Literature; is beautiful with writing in black ink similar to the eyes of Goddess Sarasvati dark with collyrium. The Gadyakarṇāmṛta (a prose composition sweet to the ears) is a veritable treasure of beautiful sayings, composed of a bouquet of choice words, like a grove rich with various blossoms. It consists of a novel array of words, appearing like a fresh encampment to the abode of Speech."

-p. 58, *Gadyakarṇāmṛta*

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FOREWORD

Dr. S. S. Janaki has done yeomen service by bringing out a critical study and edition of this valuable historical work, the *Gadyakarṇāmṛta*, with competence combined with erudition. The two available manuscripts, incomplete and full of gaps, have posed considerable difficulties in presenting the text in a readable form, a task accomplished by the editor with commendable success. In this she has had the guidance of that great doyen among Sanskritists, the late Prof. V. Raghavan, whose disciplinary imprint is visible in every page.

The *Gadyakarṇāmṛta* itself is a very valuable text, the importance of which was realised by eminent historians like the late Prof. K. A. Nilakantha Sastri. However the full text was not available to them for a thorough survey, although it deals with the most interesting phase of South Indian history, namely, the relationship between Karnataka and Tamil powers in the 13th century A. D. It is noteworthy that the author of the work, Kālakalabha Sakalavidyācakravarttin, enjoyed the patronage of the Hoysala rulers in both these regions and has composed many panegyrics on them. Also the historical events, narrated in the work, are supported by epigraphical material.

Discussing the data available from epigraphical and literary sources Dr. Janaki shows that there was a whole family of poets having the honorific title 'Sakalavidyācakravartin'; that at least three of them distinguished themselves in literary compositions and inscriptions and that the author of the *Gadyakarṇāmṛta* is identical with Vidyācakravarttin II with the alias Kālakalabha. The identification is not only persuasive but also convincing.

Dr. Janaki's identification of Mahendramangalam of the text, hitherto identified with Mahendramangalam on the banks of the Kaveri near Trichy, with Dharmapuri, the capital of the Adigaimans, is a positive contribution. The encounters that the Hoysala ruler Narasimha had with the Adigaimān, the Bāṇa, the Pāṇḍya and the Kāḍava Chief, mentioned in the text, are discussed in detail and the light this text throws on the events, are analysed with authority. The identity of a certain Kshema mentioned in the inscription of a Vidyācakravartin and the historical excursion into Western India in tracing the ancestry of Someśvara's queen

For a comparative study of the literary form, the following portion from an inscription at S'rirangam (57 of 1892. *South Indian Inscriptions* IV. No. 504) may be read with interest:—

मकरराज्यनिर्मूलनपाण्ड्यकुलसमुद्धरण - चोलराज्यप्रतिष्ठाचार्यनिश्शङ्क-प्रतापचक्रवर्ति - होसलश्रीवीरसोमेश्वर - सुधासिन्धोः चालुक्यकुलकुमुदविकसन-चन्द्रिकायां देवलमहादेवीवेलायां समुद्भूता अभिनवा लक्ष्मीः निखिलक्षितिपतिमकुटतटमणिमरीचिनिचयनीराजित - चरणसरसीरुह - कनक-धारावर्षस्वीकारपराजितपरिवारसन्नाह-श्रीवीररामनाथदेवसहोदरी दरदलितनलिन-दलसदृक्षकटाक्षविक्षेपक्षपितक्षीणजनकालुष्यकलापाकरसरसीरुहविस्मर - कनक - मकरन्दसन्दोहानन्दितवन्दितलोलम्बगीयमान - गुणगणैः अद्वितीयानितरसादृश्येन रूपातिशयेन स्मरमपि विस्मापयन्ती अनुत्तरेण वितरणेन चिन्तामणिम् अपि सन्तापयन्ती विस्तृतेन विभवेन यक्षाधिपतिं अपि अधिक्षिपन्ती परिणतेव परितोषेण कल्पितेव कल्याणेन पूरितेव पुण्येन विचलितेव विनयेन श्रीसोमनाथ-चरणसरसिजर्यापसपर्याप्तसाम्राज्यविभवा दयादानदाक्षिण्य - त्यागसत्यशीलादि - अनेकगुणस्थानरोहणस्थली हिमकुमुदकुन्दचन्दनेन्दुशुभकीर्तिकेतकपरिमल - निचयकवचितभुवनभवना श्रीपोन्नम्बल महादेवियर्

According to *Gadyakarṇāmṛta* Kalāvatī, the mother of Someśvara, died when he was yet a child and one Padmāvatā was appointed to bring him up. In the 2nd year of his reign itself Someśvara constructed the Posaleśvara temple at Kaṇṇanūr in memory of his mother Kālaladevī. The inscription (S. I. I. 420) 19 of 1891) reads :—

வீர சோமீஸ்வர தேவரஸர் உடையார் திருவானைக்காத் திருப்பதியில் நாம் எழுந்தருளுவித்த உடையார் வல்லா லீஸ்வரமுடையாரும் பதுமாலீச்வரமுடையாரும் வீரநார ஸிங்கீச்வரமுடையாரும் உடையார் ஸோமலீச்வரமுடை யாரும் ராஜராஜவளநாட்டு கண்ணனூரான விக்ரம புரத்து நாம் எழுந்தருளுவித்த உடையார் போஸலீச் வரம் உடையார் கோயில் தானத்தார்களும் -

Inscription 421 spceifically states that the Posaleśvara temple was built in memory of his mother;–

நம் அம்மை காளல தேவியார்க்கு நன்ருக நாம் எழுந்
தருளுவித்த உடையார் போஸலீச்வரமுடையார்க்கு
27வது முதல் -

Two more important inscriptions (S.I.I. IV. 428, 429) in mixed Tamil and Sanskrit at Thiruvānaikkā read aa—

श्रीपृथ्वीश्वर - चक्रवर्तिकुल - राजपुत्र - सौभाण - कुलतिलक-
भाज - निर्भिन्नगजनिगलकरिराह्वय - नारायणभीमदेवपुत्र-
रागुत्त - जाजलदेव - राणि जागदेवी माहेश्वरी

திருவானைக்கா உடையாருக்கு கொண்டு இட்ட நிலம் ஆறுமா.

सार्वभौमचक्रवर्ति वीरसोमेश्वरदेव*ர்க்கு யாண்டு 21வது...அபர பக்ஷத்து தசமியும் செவ்வாய் கிழமையும் பெற்ற சதயத்து நாள் காஷ்மீர தேசத்து சௌபாண யது வம்சத்து ஜாஜலதேவன் பார்யை இவனையே முதுகண்ணுக உடைய ஜாகல தேவிக்கு... திருவானைக்கா திருப்பதித் திருநாவலூர் நம்பியேன் நில விலை பிரமாண இசைவு திட்டு புன்செய் நிலம் அறுநூறு குழிக்கு அதனேடு நற்காசு 3000-*

Dr. Janaki has shown in her Introduction to the present work and to her edition of the *Alaṁkārasarvasva* with the commentary *Sañjīvanī* by a Vidyācakravartin (Meherchard Lacchmandas. N. Delhi, 1965) that the Vidyācakravarttin-family was greatly influenced by the Kashmiri traditions in the field of Alaṅkāra, Nāṭya and also Śaivism. The commentary *Sampradāya-prakāśinī* on Mammaṭa's *Kāvya-prakāśa*, the commentary *Sañjīvanī* on Ruyyaka'a *Alaṅkāra-sarvasva*, the work *Rasamīmāṃsā* and also *Bharatasaṅgraha*, a compendium on Bharata's *Nāṭya-Śāstra*, were written by a Vidyācakravarttin. These works are so close to Abhinavagupta in point of time and we are at once impressed by the popularity of the Kashmir School and its pan-Indian character. It is in this connection that the aforementioned two inscriptions from Thiruvānaikkā should be read with interest. They speak of a gift to Thiruvānaikkā temple by a lady from Kashmiradeśa, and the inscription is dated in the reign of the very same Hoysala Vīra Someśvara. It shows the cultural

migration from Kashmir to Tamil Nad in the 13th century A. D. The valuable references in the text of the *Gadyakarṇāmṛta* of the ascetic from Saurāshtra deśa with *Prasāda* from Saurāshtra Somanātha meeting Narasimha II in austerities and the consequent naming of Narasimha's son as Someśvara seems to provide an intermediary link in the cultural migration from Kashmir towards the South.

The work is of very great value, not only for its historical contents but also the light it throws on contemporary literary, religious and cultural contacts and Dr. Janaki deserves the praise of all Indologists for bringing out such a wealth of varied materials.

The Kuppuswami Sastri Research Institute is proud in bringing out this work as a commemorative publication of the Birth-Centenary of Mm. Kuppuswami Sastri, a fitting tribute indeed to the memory of that great savant.

23 April 1981
Madras

R. NAGASWAMY
Director of Archeology,
Tamil Nadu, and
Vice-President,
K. S. R. Institute.

PREFACE

In 1951-53 I worked as a research scholar of the Madras University under the guidance of Dr. V. Raghavan and produced a critical edition with Introduction of the *Alaṁkārasarvasva* of Ruyyaka with the hitherto unpublished commentary *Sañjīvanī* of Vidyācakravarttin. The study of the commentator revealed a whole family of writers of that name closely associated with a succession of Hoysala kings. It was also seen that the Vidyācakravarttins wrote not only poems and scholarly works but also inscriptions for their royal patrons. Even their literary works were not devoid of historical information. In the Introduction to the above-mentioned Edition (since published by M/s. Meharchand Lacchmandas, New Delhi. 1965) I could naturally deal with the historical material only in a subordinate way and also confine myself to the commentator's actual patron Ballāla III (1291-1342 A D.). In connection with the study of the historical material in the above work I had to refer to the *Gadyakarṇāmṛta*, a prose work of one of the members of the Vidyācakravarttin family.

The *Gadyakarṇāmṛta* has been known for sometime as a historical prose work discovered in a manuscript in Mysore and preserved in the Oriental Institute, Mysore. Stray notices of the work and its contents had appeared from time to time. And based on these scrappy accounts there have been also observations and speculations of writers on South Indian History. As I had taken my M.Litt. degree on the above-mentioned Edition and Thesis on the *Alaṁkārasarvasva* with the commentary of a Vidyācakravarttin, my Professor proposed that for the Ph. D. Degree, I may complete my study of the Vidyācakravarttins and their Hoysala patrons by a thorough first-hand study of the manuscript of the *Gadyakarṇāmṛta*. The University of Madras was pleased to grant me a Fellowship between 1963-65 and I took the facility afforded to me to work under the guidance of Dr. V. Raghavan and prepare an exhaustive study of the work and attempt to present an edition as far as possible of the Sanskrit text of the *Gadyakarṇāmṛta*.

The results of my study are embodied in this Thesis. The first part is the critical study which is again in two sections—a. the historical study and b. the literary and cultural study. For the

historical Study, in addition to the material available in print,—editions of inscriptions, monographs and books of history related to different dynasties of South India, it was obvious during the course of my work that several unpublished inscriptions of the Hoysalas, the Colas and the Bāṇas had to be examined. The Government Epigraphist in Ootacamund, Dr. Gai, was kind enough to send readily transcripts of these inscriptions to my Professor, and I am thankful to him for the same. Among the published works, there were a few in Kannada and I must thank Sri N. R. Subbanna of the Sanskrit Department of the University of Madras for helping me to go through them. It may be seen that the historical study thus carried out has been able to effect several corrections and fill in several gaps in the accounts of the Hoysalas and the other South Indian dynasties with whom they came into contact. This improvement over the writings of the earlier scholars on the subject could be achieved by a (a) first-hand and careful examination of the manuscript of the *Gadyakarṇāmṛta*, (b) fresh examination of unpublished inscriptions, and (c) collation of the literary and epigraphical sources. Hitherto the observations of historians have been mainly based on the incorrect notices of the *Gadyakarṇāmṛta* which a few writers had given on an inadequate reading of a few select places in the text. My full and first-hand critical examination of the text has helped to rectify these errors and throw also new additional light on some of the issues of South Indian history in the 12th-13th centuries. Indeed, this fresh study has brought out a few new facts of historical significance.

In the part devoted to the literary study, the *Gadyakarṇāmṛta* has been examined in the light of the compositions of earlier authors Bāṇa, Kālidāsa etc. who had influenced its author Kālakalabha; the data relating to the author's learning and the cultural side-lights and other matters of interest in the work have also been studied here. A literary evaluation of the author and the work have also been given. For the text-part of the Thesis a most difficult task had to be faced. There is only one original manuscript of the *Gadyakarṇāmṛta* in the library of the Oriental Institute, Mysore (No. 2837). The work as available in this manuscript does not have the beginning or the end. The manuscript is in palm-leaf and is written in Telugu which is occasionally mixed up with Kannaḍa features of the characters. In this mixed script it was difficult to distinguish between *i* and *e;*

ka and *ta; sa, na* and *pa; ca* and *ja; na* and *ra; bha* and *sa, ra* and *la*. More than this the copy itself is defective, there being many corrupt passages and gaps. A transcript in Devanāgarī had been prepared from this for the use of the School of the Oriental and African Studies, University of London (No 93099) and the writer of the transcript had carried out himself several corrections and emendations. I have used the Mysore original as well as the London transcript. I take this opportunity to thank the authorities of the Mysore Oriental Research Institute and the London School of Oriental and African Studies for sending to my Professor micro film copies respectively of the original manuscript and the transcript. Dr. D. C. Sarasvati, Lecturer in the Sanskrit Department, Madras University, helped me in going through the original, for which I must express my thanks to her. After an intensive reading several emendations and restorations of the corrupt passages have been made but several baffling lines still stand unresolved. In the edited text offered here the readings of the manuscript and the transcript have been mentioned either in the body or in the foot-note. Explanations have also been offered in some places for the elucidation of the Text as reconstructed.

Very recently I understood from the Oriental Research Institute, Mysore that the staff members of the Institute were lucky to find a paper transcript of *Gadyakarṇāmṛta* in Kannada characters when they were browsing through a lot of waste paper. I am thankful to Sri H. V. Nagaraja Rao of the Oriental Research Institute, Mysore for furnishing me this information and also for helping to go through this second ms. (no. 875). Like the first ms. the second one too is not complete and has the same lacunae and gaps. However it preserves better readings, and many of the emendations suggested by me in the first ms. readings are adopted in it. The textual variants according to the second ms. are given in the end.

I desire to express my gratitude to the authorities of the Madras University for awarding me a Research Fellowship for two years (1963-65) and for giving me permission to publish the work privately. It was my good fortune that once again, I got the opportunity to work under the guidance of Dr. V. Raghavan for two years as a full-time Research Fellow. I may say that but for the hours he gave me for many days, the reconstruction

of the several corrupt portions of the manuscript and the presentation of a fairly readable text out of what, on first sight, is an impossible manuscript, could not have been possible. It was again Prof. Raghavan who arranged for the publication of the work by the Kuppuswamy Sastri Research Institute and also helped in seeing through the proofs of the Sanskrit text. For these I cannot express my gratitude to my revered Professor adequately. It is a matter of deep regret to me that he is not alive to see the full book in print.

I am thankful to Dr. R. Nagaswami, Director, Archaelogy Department, Tamil Nadu and a Vice-President of the Kuppuswami Sastri Research Institute, for releasing the publication on the occasion of the Sanskrit Day (Sravana Purnima, 26th August 80) and also for introducing the publication in his Foreword.

Sri Rama Iyer, Bharati Vijayam Press, evinced great interest in this publication. It is a matter of sorrow to me that he too is not alive now to see the full book in print. I am thankful to his son Mr. Madhavan for completing the work with equal zeal and interest.

March 1981
Madras

S. S. JANAKI

PART—I

GADYAKARNAMRTA-

INTRODUCTION

THE AUTHORS—VIDYĀCAKRAVARTTINS

I. Printed sources

The name Cakravarttin or the fuller Vidyācakravarttin is to be reckoned among the groups of famous authors who have made distinct and continuous contributions during successive generations to Sankrit literature by reason of close association with a succession of kings of more than one dynasty in the South. They have left their mark not only on literature but also on epigraphy. The unpublished kāvya entitled *Rukmiṇikalyāṇa* and bearing the name of a V.C. (Vidyācakravarttin) gives valuable information in the opening chapter about the family of this author and their patrons, the Ballāla kings of Dorasamudra, the predecessors of the more famous Vijayanagara rulers. On the face of it, the name V.C. shows that it is a title conferred by the patrons on these writers for their proficiency in different branches of learning. The fact also necessitates an inquiry into the different writers who bore the title V.C.

The name V.C. would be familiar to students of Sanskrit literature from a few works which have already seen the light of the day. These along with the unpublished material in manuscript associated with this name, would now be dealt with. The general name V.C. with a little variation had been borne by three different authors belonging to a family. It should therefore be necessary to examine all works bearing this name as author and to find out the different V.C.s and the works which could be determined as the compositions of each one of them.

In 1910, the *Trivandrum Sanskrit Series* issued a text called the *Virūpākṣapañcāśikā* (No. 9) of Virūpākṣanātha with a commentary by a V.C. At the end of the commentary there is the only historical reference by the author, namely, the mention of the name of Govindacandra[1] who may be a patron or teacher. Except the

---

1. कृतेयं विवृतिर्लघ्वी श्रीविद्याचक्रवर्त्तिना ।
गोविन्दचन्द्रधीनाम्नि निकषे विनिवेशिता ॥

Śaivite[2] character of the commentary and its author which would accord with the religious preferences, as we shall see, of this family of authors, there is no other positive indication to identify the V.C. who wrote the commentary.

In the same Series, in 1926 and 1930, a commentary on the well-known alaṁkāra work, the *Kāvyaprakāśa* of Mammaṭa entitled the *Sampradāyaprakāśinī (-Pradarśinī)* was issued in two volumes (Nos. 88 and 100). The author of this commentary is one V.C. The colophon to the commentary is more informative as the author gives here a number of titles which bring out his importance as a literary figure. More important is the fact mentioned here that he belonged to the family of another V.C., referred to as Tribhuvana – V.C. *(Srīmat-Tribhuvana-Vidyācakravartti-vaṁśāvataṁsa)*. From quotations in the body of the commentary it is also learnt that he wrote a shorter commentary *(Laghu Ṭīkā)*[3] on the same work and a commentary called the *Sañjīvanī* on another alaṁkāra work, the *Alaṁkārasarvasva* of Ruyyaka, a compendium of the Nāṭya Śāstra called the *Bharatasaṁgraha*[4] and probably also a work called the *Rasamīmāṁsā*.[4a] Among the illustrative verses in the published commentaries by V.C. on the *Kāvyaprakāśa* and the *Alaṁkārasarvasva*, are panegyrics on the king of the Ballāla dynasty, who as we shall see, were the patrons of these authors.

From the *Sañjīvanī*[5] on the *Alaṁkārasarvasva*, by the same writer, we come to know that he wrote a treatise on grammar

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2. The colophon at the end of the commentary on the *Virūpākṣa-pañcāśikā* reads as:

इति श्रीविरूपाक्षपञ्चाशिकायां महामाहेश्वरविद्याचक्रवर्त्तिकृतविवृति-समेतायाम्

3. Dr. V. Raghavan, *A.B.O.R.I.*, Vol. XIV, pp. 256-7.

4. Dr. V. Raghavan, *The Bharatasaṃgraha* of V.C., *op. cit.*

4a. Dr. V. Raghavan, *A.B.O.R.I.*, Vol. XVI. p. 140.

5. The *Sañjīvanī* was originally edited by the present writer under the guidance of Dr. V. Raghavan, as thesis for the M. Litt. Degree of the Madras University. It has been published by M/s. Meharchand Lacchmandas, Delhi (1965),

called the *Prayogadīpikā*. As an appendix to the *Sañjīvanī*, V.C. composed also memorial verses giving a resume of the subject-matter.

We also know of the name Cakravarttin, V.C., or a fuller form of the name from references in certain other printed works. For example, in the anthology *Sūktiratnahāra* of Kāliṅgarāya Sūrya[6] (T.S.S No. 141), there are verses extracted with the author's names, Sakala Vidyādhara (pp. 43, 195, 198, 217 and 218), Sakala V.C. (p. 31) and Sakala Vidyādhara Cakravarttin (p. 249). It is difficult to assign the verses to any particular author of the family or known work for, they are all subhāṣitas.

A writer named Trivikrama who summarised *Kādambarī* in verses in a work entitled *Kādambarīkathāsāra*[7] mentions his teacher as a Cakravarttin.[8] In the above-mentioned cases, the nature of the name and the description of the persons are in favour of our taking them as a member of the family of authors which we are discussing.

II. Manuscript sources :

Coming to manuscript material there is first the *Rukmiṇī-kalyāṇa* mentioned at the outset, a mahākāvya in sixteen cantos

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6. See Dr. V. Raghavan, *Sūktiratnahāra of Kāliṅgarāya Sūrya*, *J.O.R.* Vol. XIII, Part IV, p. 301.

7. *Venkatesvarā Oriental Series*. No. 60 (1957)

8. अप्रबुद्धमपि सर्वतोमुखं मां प्रबोधितवते परात्मकम् ।
अक्रमस्फुरितसर्वशक्तये चक्रवर्त्तिगुरवे नमो नमः ॥

उपशमयिता चिन्ताग्रन्थेर्निबर्हयितांहसः
परिणमयिता कल्याणस्य प्रकारयिता श्रियः ।
प्रतिजनयिता दुःखोच्छित्तेः प्रकारयितात्मनो
मनसि भविता नित्यं श्रीचक्रवर्त्तिकवीश्वरः ॥

And,

इति श्रीमत्सकलविद्याधरचक्रवर्त्तिचरणारविन्दशेखरस्य श्रीराजराजसूनोः त्रिविक्रमस्य

preserved in a manuscript.[9] The author of this is a V.C. and the opening canto is devoted to an account of the families of the author and their patrons. Elsewhere[9a] the present writer has analysed the data offered by the manuscript, and it is enough to set forth here the following facts : Firstly, three V.C.s respectively in the reigns of Ballāla II, Someśvara and Ballāla III, are known from the account in this poem. and these would be referred to hereafter in this Introduction as V.C. I, V.C. II and V.C. III, From the descriptions of these three in an indirect manner we are enabled to call the first Tribhuvana V.C.,[10] the second Sakala V.C.,[11] and the third Kavicakravarttin.[12] Secondly, on the side of the patrons, the *Rukmiṇikalyāṇa* gives the names of the following Ballāla kings in succession—Ballāla II (1173-1220 A.D.), Narasiṁha II (1220-1235 A.D.), Someśvara (1234-1256 A.D.), Narasiṁha III (1254-1291 A.D.), and Ballāla III (1291-1342 A.D.), Thirdly, a certain number of historical events of the reigns of the kings are also known from the poem. These would be discussed in due course. Further the author of the kāvya has written a commentary on the *Prakīrṇaka* (the third kāṇḍa of Bhartṛhari's *Vākyapadīya*) as also many epigraphical panegyrics[12a] in honour of his patron.

In the Introduction to the critical Edition of the *Sañjīvanī* already referred to it has been shown that the V.C. who wrote the commentaries on the *Kāvyaprakāśa* and *Alaṁkārasarvasva* and the V.C. who wrote the *Rukmiṇikalyāṇa* are identical. Although no definite name is mentioned, this V.C., in a general way, refers to his contributions in the field of drama as well as to compendia on Vedānta, Yoga and Āgama, among his own literary activities.

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9. R. 3666, Govt. Oriental Mss. Library, Madras.

9a. Pp. 19-25, Introduction to the *Sañjivanī* on the *Alaṁkārasarvasva*,

10. विद्यासु नाम्ना भुवनत्रयेऽपि यश्चक्रवर्त्तीत्युपगीतकीर्तिः ।

11. ... . (अ)शेषविद्या[गुणा]नुगमान्निरूढैः ।

12. तेनोपनीयावरजो विनीतः प्रसिद्धनामा कविचक्रवर्त्ती ।

12a. उन्मीलितस्थापितभूमिपालदेशेषु पद्यैरुपवर्ण्य गीताः ।
× × × महाशिलासु बल्लालभूपस्य भुजप्रतापाः ॥

From a personal reference explaining why he wrote the poem the author is known to have composed it in the evening of his life.[13]

There is a short Śaivite text in ten ślokas entitled *Daśaśloki*, preserved in a manuscript,[14] where again we come across the name V.C.[15] There is no further detail to clinch the identity of the author V.C. who composed the work.

Perhaps the most important literary composition related to our subject is the prose work called *Gadyakarṇāmṛta*, a manuscript of which was discovered in Mysore and reported in the *Mysore Archaeological Report* for 1924. From the informative colophon in the manuscript of the work, we know not only the author to be a Sakala V.C. but also one, who was given a good number of titles, which are useful, as we shall see, in further determining his identity and his relation with the kings of the time. From the preliminary report of the manuscript it has been known for sometime now that this prose work modelled on the *Harṣacarita* of Bāṇa, is like that work, of historical importance. Briefly stated, in the available portion, the main historical events in the reigns of Narasiṁha II (1220-1235 A.D.) and Someśvara (1234-1256 A.D.), namely their encounter with the Tamil kings and chiefs is described. As a prelude to it, the birth and early life of Someśvara is described in a mythological setting at the beginning of the work.

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13. सोऽहं प्रवृद्धामुपभुज्य लक्ष्मीं प्रसूय पुत्राननुरूपशीलान् ।
विचार्य चात्मानमबाह्यकामो विष्णुं भजे वाक्कलुषापनुत्यै ॥
And,
भुक्त्वा भोगानिह समुचितान्युक्तसाध्यैर्मयाद्य
व्यावर्ण्यन्ते यदुकुलभुवो वासुदेवस्य लीलाः ॥

14. D. 1533, Govt. Oriental Mss. Library Madras.
Since ed. by Dr. V. Raghavan in his *Malayamāruta*, Kendriya Samskrita Vidyapitha, Tirupati, V.C. I. 1966. pp. 22-4.

15. The colophon to the work reads as :—
इति श्रीविद्याचक्रवर्त्तिविरचिता दशश्लोकी संपूर्णा ।

III. Epigraphical sources :

With the data set forth above, we shall now collate the available epigraphical evidences. As already observed the poets of the family figure also as writers of inscriptions.[16] A good number of such inscriptions are available in print as well as estampages and transcripts in the department of Epigraphy.[17] These inscriptions disclose not only some historical data but also supply interesting personal information about the poet-authors.

There are a few inscriptions in the Karṇāṭaka that refer to a Vidyādhara[18], Kavirājayya,[19] and Vidyārājabhaṭṭa[20], but the information supplied therein is meagre and does not help in connecting them with the members of the V.C. family. An inscription[21] from Nāgamaṅgala in the Karnataka is of some interest, since

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16. *Sañjivani* on the *Sarvasva* (p. 53) :
महाराजहोसलराजकुलद्वारि प्रशस्तिशिलाशासनप्रभृतिभिर्वयमुपशान्तश्रमाः ।

17. I am thankful to Dr. Gai for lending and permitting me to make use of the transcripts of the following unpublished inscriptions—482 of 1908 ; 369, 370, 371 of 1925; 117 of 1934-35 ; 207 and 208 of 1938-39 ; 247 of 1941-42.

    I am thankful to Dr. V. Raghavan for lending the transcript of 312 of 1954-55 in his possession.

18. *E.C.* Vol. XI, Holalkere 12 and 13, dated 1210 A.D. record endowments to a Vidyādhara.

19. *E.C.* Vol. VI, Kadur 49, dated 1291 A.D. refers to a Kavirājayya as the manager of Brahmaleśvara temple of Bommaḍi Bāṇavūr in Āsandi-nāḍ during the time of Someśvara.

20: *E. C.* Vol. IX. Māgaḍi 38, 39 dated 1315 A.D, Māgaḍi 38 records the grant of Ballāla III to Vidyārājubhaṭṭu, elephants and the village by name Gejjagarakuppe with all rights. Māgaḍi 39 refere to the stone itself on which the endowment is engraved as named after Vidyārāja (Vidyārāja-jagati-kaṭṭe).

21. *E.C.* Vol. IV. Nāgamaṅgala 106.

the donee therein is described as Cakravarttibhaṭṭopādhyāya, son of Rāja-guru Sarvajña Viṣṇubhaṭṭa (*śrīmadrājaguru-sarvajña-viṣṇubhaṭṭaiyaṅgalu makalu Cakravartibhaṭṭopādhyāyarige*). Owing to the inaccuracies of the details of the date mentioned in this inscription, the above Nāgamaṅgala record is assigned doubtfully to 1425 A.D. But, a Sarvajña Viṣṇu Bhaṭṭāraka is mentioned in two other records[22] from Yedatore in the same Karṇāṭaka region, as belonging to the period of Ballāia III (1291 - 1342). In the above records from Yedatore, Viṣṇubhaṭṭa is referred to as a rājaguru and a sarvajña. A municipal notice board with the signature of rājaguru Viṣṇu upādhyāya is found in a Belur[23] record, The Nāgamaṅgala record referring to Cakravarttibhaṭṭa as a son of Viṣṇubhaṭṭa is therefore assignable to the period of Ballāla III. It is noteworthy in this connection that V.C. III patronised by Ballāla III refers to a Guru Viṣṇudeva in his *Sañjīvanī* (p. 17) on the *Sarvasva*. Herein, while illustrating *Karuṇa-rasa*, V.C. refers poetically to the proficiency in Sāhitya of Guru Viṣṇudeva.[24] As the Viṣṇubhaṭṭa mentioned in the above records of Ballāla III (1291-1342 A.D.) is referred to as a Rājaguru, one may be justified in connecting him with the Guru Viṣṇudeva, the guru of the author of the *Sañjīvanī*, V.C. III who also flourished in the reign of the same Ballāla III.[24a]

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22. *E. C.* Vol. IV. Yedatore 43, 44 dated respectively 1311 A. D. and 1322 A. D. records the grant of Ballāla III to Harihara, son of Sarvajña Viṣṇubhaṭṭa.

23. *E. C.* Vol. XV, Belur 341, shows him to be a person of some importance. Since Viṣṇubhaṭṭa mentioned in the Nāgamaṅgala record is also referred to as Sarvajña and rājaguru, he may be identical with the person of the same name and titles of the Yedatore records belonging to the reign of Ballāla III.

24. साहित्यलक्षणकले समुपैषि नव्यवैधव्यमद्य विरते गुरुविष्णुदेवे ।
कर्णान्तिकप्रणयनप्रणयोत्सवाय ताळीदलार्पणमितः परमक्षमं ते ॥

24a. It is further tempting to suggest the possible identity of Sarvajña Viṣṇudeva with the father of Cannubhaṭṭa, the author of a commentary on *Tarkabhāṣā* but patronised by Harihara II (1376-1404 A.D.); and the Sarvajña Viṣṇubhaṭṭopādhyāya, author of the *Ṛjuvivaraṇa* on the *Pañcapādikā* which is also quoted in the *Sarvadarśana-saṁgraha* (pp. 457-8).

The following is a classified list of inscriptions from Tamilnad. They form a more substantial source of information on the V.C.s, and several personal details relating to them.

	No.	Date	Dynasty	Find-spot	Reference	Language
1.	51 of 1892	1269 A.D.	Hoysala	Śrīraṅgam	Published (S.I.I. Vol. IV, No. 498)	Sanskrit
2.	52 of 1892	,,	,,	,,	Ibid, No. 499	Tamil and Sanskrit.
3.	554 of 1902	Undated	Bāṇa	Tiruvaṇṇāmalai	Published (S.I.I. Vol. VIII, No. 135)	Sanskrit.
4.	482 of 1908	,,	,,	Truvānaikkāval	Unpublished	Sanskrit
5-7.	369, 370 and 371 of 1925.	,,	,,	Nārattampūṇḍi	,,	,,
8.	117 of 1934-35	,,	,,	Arakaṇḍanallūr	,,	,,
9.	207 of 1938-39	1209 A.D.	Cola	Tiruveḷḷaṛai	,,	Tamil and Sanskrit
10.	208 of 1938-39	1213 A.D.	,,	,,	,,	,,
11.	247 of 1941-42	Undated	Bāṇa	Tirupparaṅkunram	,,	Sanskrit
12.	312 of 1954-55	,,	Hoysala	Kāñcīpuram	Unpublished Dr. V. Raghavan has taken it up for edition in the E.I.	,,

Of the twelve incriptions listed above, one (312 of 1954-55) relates to the "Hoysala Ballāla", two (51 and 32 of 1892 (are dated in the reign of Hoysala Rāmanātha (1254-95 A.D.), two (227 and 208 of 1938-39) bear the Cola dates, 31st and 35th year of Kulottuṅga Cola III (1178-1216) A.D., and five others refer to a Bāṇa chief.

The first mentioned inscription[25] in Sanskrit is incised on a stone at the entrance to the Kāmākṣī shrine of Kāñcī, and mentions its author as Cakravarttin. As a verse here occurs also in the *Sañjīvanī* on the *Sarvasva* and the *Sampradāyaprakāśinī* on the *Kāvyaprakāśa*, it is evident that the V.C. who wrote this inscription is V.C. III who flourished in the court of Ballāla III (1291–1342 A.D.). The historical importance of the inscription is that it is an eulogy of Ballāla III as victor over the Colas and the Pāṇḍyas and a restorer of a Pallava king to the throne at Kāñcī.

The next two records,[26] 51 and 52 of 1892, are found in the Prākāra of the Raṅganātha temple at Śrīraṅgam. They both belong to the 15th year of Hoysala Rāmanātha (1254–95 A.D.) and hence assigned to 1269 A.D. The purpose of the two records is the endowment made by a certain Śokka Villi Bhaṭṭa to the Raṅganātha temple, of some valuable gifts like a ruby-studded crown and a pair of chowries with golden handles.[27] The noteworthy feature of the Śrīraṅgam records lies in the title Sakala V.C. given to the donor Śokka Villi Bhaṭṭa. Could this Śokka Villi Bhaṭṭa alias Sakala V.C. be identified with one of the three V.C.s whom we know from the *Rukmiṇi-kalyāṇa*?

The date of the Śrīraṅgam inscriptions, namely, 1269 A.D. precludes the possibility of Śokka Villi Bhaṭṭa being considered identical with either V.C. I or V.C. III who flourished respectively in the courts of Ballāla I (1173–1220 A.D.) and Ballāla III (1291–1342 A.D.). V.C. II contemporaneous with Someśvara (1234–56) is evidently the same V.C., author of the *GK.*[28] which recounts the historical events during the reigns of the Hoysala kings Narasiṁha II and Someśvara. The possibility of the identity of Śokka Villi Bhaṭṭa with V.C. II, may now be considered.

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25. The record is unpublished. Dr. V. Raghavan has taken it up for edition in *E.I.*
26. Published in *S.I.I.*, Vol. IV, Nos. 498, 499.
27. यत्प्रीतात्वीरपाण्डयाच्छतमखमकुटन्यस्तहस्तारविन्दा-
    द्विद्यासाम्राज्यचिह्नं भुवि सकलकलासार्वभौमेन लब्धम् ।
    तत्तेनोद्दीप्तरत्नं मुकुटमपि च तच्चामरद्वन्द्वमिन्दु-
    च्छायाचोरं कलाचीसचिवमुपददे रङ्गधाम्ने त्रिधाम्ने ॥
28. The *Gadyakarṇāmṛta* is hereafter referred to in this Introduction as *GK*.

The Śrīraṅgam records refer to Śokka Villi Bhaṭṭa not only as Sakala V.C. but also Kariyamaṛi[29] and Sakalakalāsārvabhauma.[30] The above titles can be compared with those occurring in the follwing colophon at the end of the *GK*:

कविराजराजाभिनवभट्टबाणकलिकालकालिदासकाहलकविसार्वभौमकालक(रि)-
कलभसकलविद्याचक्रवर्त्तिविरचितं गद्यकर्णामृतम् ।

In the Purāṇic introduction[31] to the *GK*. also its author is called Kālakalabha. The title 'Kariyamaṛi' given to S'okka Villi in the Tamil record is evidently an equivalent of Kālakarikalabha. The titles and dates of the Śrīraṅgam records as also those of the *GK*. therefore, do not make impossible the identity of Śokka Villi with V.C. II.

That Śokka Villi of the Śrīraṅgam records enjoyed the favour of Vīra Pāṇḍya,[32] is evident in the valuable presents given to him by the king ; the epithet 'mudaliyār' attached to his own name, as 'Śokka Villi Bhaṭṭarāna mudaliyār' also reveals the royal favour enjoyed by him. For, 'Mudaliyār' or 'Mudali' in Tamil means 'the foremost' or 'those in the foremost' and applies to persons occupying important places in royal service, in army etc. The

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29. Śokka villi Bhaṭṭarāna mudaliyār Kariyamaṛi Sakala Vidyācakravartigal (52 of 1892).

30. विद्यासाम्राज्यचिह्नं भुवि सकलकलासार्वभौमेन लब्धम् ।
(51 of 1892).

31. धारातलादनल्पतपःफलपरिपाकप्रकाशितपारमेश्वरागमपारमार्थ्येन कृतिना कात्यायनीचरणशेखरेण कालकलभनाम्ना कविचक्रवर्त्तिना प्रवर्तितम् । (Text pp. 11–12)

32. In the latter half the 13th century, there were the two Pāṇḍyan kings, Māravarman Vīra Pāṇḍya II (1252-67) and Jaṭāvarman Vīra Pāṇḍya II (1254-75 A.D.). There is no detail to clinch the identity of Vīra Pāṇḍya of the Śrīraṅgam records with one of the above-mentioned kings.

fact of Śokka Villi being honoured by a Pāṇḍyan king does not argue against his identity with V.C. II. The *Rukmiṇīkalyāṇa*[33] of V.C. III, refers to its author's ancestors holding honourable positions in successive Hoysala courts as well as in the assemblies of other kings and learned men. The relationship of the Hoysalas with the Colas and the Pāṇḍyas are dealt with in a separate chapter in this Introduction. Suffice to point out here that the Hoysalas in the 12th to 14th centuries interfered frequently in the affairs of the Southern powers in their ambition for territorial expansion and in doing so, maintained the political balance by supporting the weaker king, be he a Cola or a Pāṇḍya. During the latter half of the 13th century, the Hoysalas were friendly with the Pāṇḍyas and from the *Rukmiṇīkalyāṇa* it is learnt that Vāsudeva, son of V.C. II was honoured by the Pāṇḍyan king with the title 'Vallabha'[34] It is no wonder therefore that Śokka Villi, who bore the proud title of Sakala V.C., and who was the court poet of the Hoysala Someśvara was honoured by Pāṇḍyan king. Someśvara is known[35] to have divided his large empire for the sake of efficient management between his two sons Narasiṁha III and Rāmanātha; the latter in whose 15th regnal year S'okka Villi made the valuable endowments according to the Śrīraṅgam records, ruled over the Tamil countries and the East of Mysore. It is probable that Śokka Villi alias V.C.II was at first in the court of Someśvara who ruled over both the Karṇāṭaka and Tamil regions and then stayed in the court of Rāmanātha in the Tamil country.

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33. Vaidyanātha, the father of V.C. II was the recipient of praises and honoured seats in the courts of many kings.

निस्संशयं वेत्ति चतुर्दशापि विद्या इति स्फीतपदान्युदीर्य ।

पद्यानि यस्मै विनिवेश्यते स्म भद्रासना(नं) भूमिभृतां सभासु ॥

V.C. III also enjoyed similar privileges.

यच्छत्रभद्रासनचामराद्यैः स्फीतैर्महाराजपदैर्भुनक्ति ।

सभासु राज्ञां च विपश्चितां च साहित्यराज्यं कविचक्रवर्ती ॥

34. पृथ्वीपतिः प्रीतिमवाप्य पाण्डयस्तं वल्लभोऽसीति यमाजुहाव ।

35. Derrett, *The Hoysalas*, p. 128.

The remaining two dated records, 207 and 208 of 1938-39 **that** furnish valuable information about a V.C. are the two unpublished ones from Tiruveḷḷaṟai, in Lalgudi Taluq, Trichy. They are both found in the prākāra of the Puṇḍarīkākṣa Perumāl temple at Tiruveḷḷaṟai. Of them No, 207 is dated in the 31st year of Tribhuvanavīradeva, that is Kulottuṅga Cola III (1178-1216 A.D.) and record No. 208 is dated in the 35th year of the same king. They therefore belong respectively to 1209 A.D. and 1213 A.D. The purpose of both the records is the endowment of large amounts of money (5000 kāsus in No. 207 and 15,240 Kāsus in No. 208) by a certain Karpaga Villi, for feeding persons in the Karpaka Villi maṭha at Tiruveḷḷaṟai, more than a thousand in number who offered their services during the festival in the Puṇḍarīkākṣa temple. The more valuable information supplied in the two records is, however, the details regarding the donor Karpaga Villi. They are :—

1. The titles of Karpaga Villi—Tiruttērponmēnda(Vēynda?) Perumāl, Vājapeyayājin, Sakalavidyādharacakravarttin, Kavirāja, Sakalavidyācakravarttin, and Tribhuvanakavicakravarttin.

2. Karpaga Villi belonged to Ālaṁbākkam, also called as Madhurāntakacaturvedimaṅgalam[36].

3. A maṭha was established at Tiruveḷḷaṟai after the name of Karpaga Villi.

Further the record No. 208 in Tamil contains a verse in Sanskrit at its beginning, which refers not only to the establishment of a maṭha by the donor but also gives his other name as Dhanvimiśra.

श्वेतशैलाति(धि)वासिभ्यो द्विजन्मभ्य: प्रतिश्रय: ।
कल्पितो धन्विमिश्रेण कवीनां चक्रवर्त्तिना ॥

Śvetaśaila in the above verse is the Sanskrit name of Tiruveḷḷaṟai ('aṟai' in Tamil means' a 'rock'), the variants Śvetādri being found in the Divyaprabandhams of the Āḷvār-saints[37]. The village Tiruveḷḷaṟai is at a distance of 12 miles north of Trichy

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36. Ālambākkamāna Madhurāntakacaturvedimaṅgalattn Tiruttērponmey(vey?)nda Perumāl Karpaga Villi '—208 of 1938-39.

37. *Nūṟṟeṭṭu Tirupatiprabhāvam*(Tamil), p. 5.

and among the ancient monumets are the rock-cut S'iva temple of Jambunātha and the Viṣṇu temple of Puṇḍarīkākṣa Perumāl with another rock-cut cave.[38] Dhanvin, referreo to in the above verse as the other name of the donor Karpaga Villı, is clearly the Sanskrit form of Tamil 'Villi' in the scholar's name. Is there any possibility of identifying Karpaga Villi alias Sakala V.C. of the Tiruveḻḻaṟai records with one of the there V.C. s referred to in the *Rukmiṇikalyāṇā* ?

Of the titles given to Karpaga Villi we are already familiar with Kavicakravattin, Sakala V.C., and Sakala Vidyādharacakra-varttin, being the variants applied to the poets attached to successive Hoysala kings. The title Tribhuvanakavicakravarttin applied to Karpaga Villi can be compared with the following lines in the *Rukmiṇikalyāṇa* describing V.C.I:—

विद्यासु नाम्ना भुवनत्रयेऽपि यश्चक्रवर्त्तीत्युपगीतकीर्त्तिः ।
आस्थान(वि)द्वत्प्रवरस्ट(स्स) तस्य राज्ञः प्रशस्ति प्रथयांबभूव ॥

It is also noteworthy that V.C. III at the end of each ullāsa in the *Sampradāyaprakāśinī* on the *Kāvyaprakāśa* refers to himself as a descendant of Tribhuvana V.C. *śrīmat-Tribhuvana-vidyācakrāvartti-vaṁśāvaṁsaḥ*). The epithet Vājapeyayājin describing Karpaga Villi would also support his identification with V.C.I. For, the *Rukmiṇikalyāṇa* bears evidence of the members of the Cakravarttin-family being orthodox brahmans and performers of Agnihotra and Atirātra sacrifices.[38a]

The title Tiruttērponmēyṛdaperumāl given to Karpaga Villi is supposed[39] to have been assumed by the poet out of deferenc to his patron, the Bāṇa chief Ponmēyndaperumāl Magadaipperumāl

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38. P. 154, *E.I.*, Vol. XI, 'Tiruvellarai inscription of Dantivarman', K. V. Subramanya Iyer.

38a. निरग्निहोत्राः परिमन्दवाचो न केचन ब्रह्मविचारशून्याः ।
आसन्नैसर्गिकसिद्धविद्या द्विजाः कुले यस्य तपोभिरिद्धैः ॥
* * * *
श्रीवल्लभाख्यस्य सुतोऽतिरात्रयज्वा महादेवसमाह्वयोऽभूत ।
* * * *
यस्तोत्रशस्त्रानुगतैरतन्त्र(न्द्र ?)मावर्तमानैरतिरात्रयज्वा ।

39. *A.R.E.* for 1938-39, p. 78

of Aragalūr. A V.C. has no doubt composed panegyrics on the above-mentioned Bāṇa chief. The Bāṇa chief is however, referreed to as 'Ponparappinān' owing to his gilding the Tiruvaṇṇāmalai temple, while in the epithet applied to Karpaga Villi, there is a specific reference to the car (Tiruttēr) of a temple. The establishment of a maṭha in Tiruveḷḷaṟai and endowments also of large amounts of money for feeding many people show Karpaga Villi to be an affluent and a generous person. It is therefore possible that Karpaga Villi himself has gilded the car of a temple, probably, the one belonging to the Puṇḍarīkākṣa temple, mentioned in the Tiruveḷḷaṟai records, The V.C.s also, as seen in the *Rukmiṇīkalyāṇa* were not only rich with the gifts from many royal patrons but were also philosophical minded and generous.

Says V.C. III in the above Kāvya while describing himself:

यच्छत्रभद्रासनचामराद्यैः स्फीतैर्महाराजपदैर्भुनक्ति ।
सभासु राज्ञां च विपश्चितां च साहित्यराज्यं कविचक्रवर्ती ॥
सोऽहं प्रवृद्धामुपभुज्य लक्ष्मीं प्रसूय पुत्राननुरूपशीलान् ।
विचार्य चात्मानमबाह्यकामो विष्णुं भजे वाक्कलुषापनुत्यै ॥
* * * *
भुक्त्वा भोगानिह समुचितान्युक्तसाध्यैर्मयाद्य
व्यावर्ण्यन्ते यदुकुलभुवो वासुदेवस्य लीलाः ॥

The contemperaneity of V.C.I with Ballāla II (1173 - 1220 A.D.) and the dates of the Tiruveḷḷaṟai records that mention Karpaga Villi, namely, 1209 and 1213 A.D., would also support the identification of Karpaga Villi with V.C.I. That the records mentioning Karpaga Villi bear the dates of Kulottuṅga Cola does not militate against his identification with V.C.I attached to the court of the Hoysala Ballāla II. The Hoysalas are known to have been intimately connected with the Colas since the time of Ballāla II. The prose work GK. itself deals with the help rendered by Narasimha II, son of Ballāla II to the Cola Rājarāja III, son of Kulottuṅga III whose dates are found in the Tiruveḷḷaṟai records. The *Rukmiṇīkalyāna* also attests to the fact of the ancestors of its author

being honoured in assemblies of not only the Hoysala kings but also those of other kings.

A noteworthy point in one of the above Tiruveḷḷarai records, that is, No. 208 of 1938–39, is the reference to Ālaṁbākkam as the place of Karpaga Villi. The village Ālaṁbākkam has been identified with the village of the same name situated at a distance of 12 miles from Lalgudi on the road to Ariyalūr. Madhurāntakacaturvedimaṅgalam is also known to be another name of Ālaṁbākkam in ancient times and was situated in Poygaināḍu, which was a sub-division of Rājendrasiṅgavalanāḍu.[40]

It is therefore, seen, that the Tiruveḷḷaṟai records are important, from more than one point, in the history of the V.C s. In the first instance, there are the possibilities of considering Karpaga Villi in the above records as identical with V.C.I. On the above identification, it will follow that an ancestor of this family of poets belonged to the Tamil country.[40a] Secondly, the alias Dhanvin, that is the Sanskrit equivalent of Villi in Karpaga Villi leads us to another surmise. On the identification of Karpaga Villi with V.C.I. and S'okka Villi with V.C.II, it is seen that 'Villi' is a common appellation of two V.C.s; Dhanvin also could have been the common name of V.C.I and V.C.II.

A Dhanvin is known to have written the commentary *Dipa* on *Drāhyāyaṇa Śrauta Sūtra* or *Khādira Sūtra* of the

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40. K. V. Subramania Iyer, *E. I.* Vol. XI. p. 155.

40a. The Tamil words in the inscription of V.C.I are- Ālaṁbākkamāna Madhurāntacaturvedimaṅgalattu Karpaga Villi'. Whether we can interpret the above expression to refer V.C I as a native of Ālāṁbākkam and whether consequently the V.C.s. were originally natives of the Tamil country and later an patronised by the Hoysalas requires more positive proof. It may be noted in this connection that the connected account in the *Rukmiṇikalyāṇa* of Cakravarttins as patronised by the Hoysalas in the Karnātaka region starts with V.C.I associated with Ālaṁbākkam.

Rāṇāyanīya Śākhā. Out of the thirty one Paṭalas of the above Sūtra only fifteen have been printed[41] with the *Bhāṣya* of Dhanvin. It is probably a work of Karpaga Villi or V.C.I known by the alias of Dhanvin. On the other hand, if Dhanvin is considered the common name of V.C.I and V.C.II, then it is assignable to either of them. From the available colophons of the above commentary, it is learnt that Dhanvin belonged to the Kāśyapa gotra[42] and that his favourite deity was Lord Viṣṇu.[43] In the hitherto availble literature regarding the V.C. family, nothing is known of their gotra. The fact of Dhanvin's identification with a V.C. being granted, the *Dīpa* commentary can be taken to give the gotra to which the V.C. family belonged. The fact of Dhanvin's devotion to Lord Viṣṇu does not argue against his identification with a V.C., whose family - members are known to be Śaivites and also well-versed in Śaivite philosophy. The V C.s, as seen in literature and inseriptions appear to possess a broad outlook and religious toleration. It is quite the fitness of things that the V.C.s, moving freely and honoured in the Karṇāṭaka and Tamil royal assemblies represented the spirit of the age in which they flourished. The Karṇāṭaka region, especially, in the 11 - 14th centuries, under Hoysala administration was the cradle of many religions like Jainism, Śaivism and Vaiṣṇavism as also cults like those of Liṅgāyat and

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41. J. N. Reuter published the first ten Paṭalas of the *Drāhyāyana Śrauta Sūtra* with the *Dīpa* of Dhanvin as Part I (London, 1904). Paṭalas 11-15 were later published by Dr. Raghu Vira in the *Journal of Vedic Studies*. Vol. I No. 1. (Jan. 1934),

    More recently the complete text has been published by Dr. Aska Parpola, Helsınki. 1968.

42. The colophon to the First Paṭala runs as:

    इति काश्यपगोत्रेण धन्विना प्रीतये हरेः ।
    छन्दोगसूत्रे दीपोऽयं प्रथमे पटले कृतः ॥

    The colophons to the second and third Paṭalas refer to the author as Kāśyapanandana.

43. At the end of the first Paṭala Dhanvin says:

    इति च्छन्दोगसूत्रस्य दीपेऽस्मिन् धन्विना कृते ।
    द्वितीयः पटलो वृत्तः प्रीयतां देवकीसुतः ॥

    In the colophons to the 4th, 6th and 9th Paṭalas, Dhanvin expiesses his devotion to Lord Kṛṣṇa.

Harihara. The V. C. family that was intimately connected with the Ballāla family, no doubt, reflected this spirit of religious tolerance. There is another factor that correlates Dhanvin with the V.C.s. and it is this, namely, his self-reference[44] as 'a person dear to the learned'. The V.C.s also were quite conscious of their own literary achievements. The fact[45] of the extensive use of Dhanvin's commentary by Sāyaṇa in compiling his commentaries on the *Pañcaviṁśa* and *Ṣaḍviṁśa Brāhmaṇas* shows that Dhanvin's reference to himself is not a mere boast but is justifiable.

The remaining seven records which are important in connection with the V.C. family are not dated and all of them are verses composed by a V.C. There are seventeen such inscriptional verses on the Bāṇa chief, Rājarājadevan Ponparappinān Magadhaipperumāl of Āragalūr. The seventeen verses are found in seven different places and in all but one of them, namely at Tiruvānaikkāval, the name of the composer is given as V. C. The Tiruvānaikkāval records however contain a verse, *Bāṇeśvaraḥ pāṇitale* etc., that is found included in three other places, amongst the compositions of V.C. The details of these Cakravarttin inscriptions on the Bāṇa chief are given below in the order of their occurrence in the Annual Reports of Epigraphy, Madras, since all of them are undated:

1. 544 of 1902, and published in *S. I. I.* Vol. VIII. No. 135. The inscription is found engraved in the Kiligopura in the Aruṇācala temple at Tiruvaṇṇāmalai and consists of three verses, *Likhatu bhujasahasram*, etc , *Pūrvam pañcakamadya* etc., and *Jitvā bāhubalena* etc. The first of the above mentioned verses gives the name of the composer as Sakala V.C. and it will be seen presently that it occurs in other Bāṇa inscriptions by this Cakravarttin. The Bāṇa chief is addressed in the above verses as Bāṇeśvara and Bāṇa. The first verse here *Likhatu bhujasahasram* occurs in other Bāṇa inscrptions; the other two verses occur only in this Tiruvaṇṇāmalai record.

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44. Colophon to the 8th Paṭala of Dhanvin's *Bhāṣya:*

कल्पोक्तं ब्राह्मणोक्तं च यथावद्वधारयन् ।
अष्टमं पटलं व्याख्यद्धन्वी मेधाविनां प्रियः ॥

45. J. N. Reuter *op.cit*, p. 1.
Dr. Raghu Vira, *op.cit* p. iii.

2. 482 of 1908,[46] found on the Western gopura of Jaṁbukeśvara temple at Tiruvānaikkaval, in two pieces. It consists of three verses, *Jayatyasau Bāṇapatih* etc., *Bāṇeśvarah pāṇitale* etc., *Jayatyasau Bāṇapatiḥ* etc. (only the first line is the same as in the first verse). The name of the composer V.C. is not found in the above Tiruvānaikkāval record but the second verse *Bāṇeśvaraḥ pāṇitale* etc., is found included in other Bāṇa verses definitely known to have been composed by V.C. Except for this Second verse, the two other verses in this record are not to be found in other Bāṇa inscriptions composed by V.C. At the beginning of the Tiruvānaikkāval record, the name of the patron is given as Vīra Magadan in Tamil and in the Sanskrit verses he is referred to as Bāṇapati.

3. Nos. 369, 370 and 371 of 1925 found in the Kailasanātha temple at Nārattaṁpūṇḍi, Polur Taluk, N. A. District, and consist of thirteen verses. That V.C. is the composer of this inscription is evident not only in the beginning verses *Likhatu bhujasahasram* etc., *Śauryaṁ rājakathāpramāthi* etc., but also in the end, where the composer V.C. is mentioned as being rewarded with lordly elephants for his compostion:

बाणेश्वरं प्रति कविराजराजेन सकलविद्याचक्रवर्त्तिना विरचितानि मत्तकुञ्जरमूल्यानि पद्यानि ।

The verses are very fragmentary and corrupt. The patron-chief is referred to in the beginning as Ponparppinān Magadhaip-perumāl in Tamil. In the following Sanskrit verses, the patron is referred to as Bāṇa, Bāṇādhinātha and Magadheśvara.

4. 117 of 1934-35, found at Aragaṇḍanallūr in the Tirukkoilūr taluq S. A. District, and consists of the same thirteen verses as in the above Nārattampūṇḍi records. Text in the Aragaṇḍanallūr record is in a fairly good condition and except for this inscription, it would have been well-nigh impossible to read the Nārattampūṇḍi verses. The patron is referred to at the beginning in Tamil as Rājarājadevan Ponparappinān Magadhaipperumal.

5. 247 of 1941-42, found at the Subrahmaṇya temple at Tirupparaṅkunraṁ, Madura District, and consists of two verses,

46. Except 544 of 1902 all the other Bāṇa inscriptions composed by V.C. are unpublished.

Likhatu bhujasahasram etc., that gives the name of V.C. as the composer and *Bāṇeśvaraḥ pāṇitale* etc., that is included in the V C. compositions on the Bāṇa.

The Bāṇa chief that is referred to in the above Cakravarttin inscriptions is Rājarajadevan Magadhaipperumāl with the title Ponparappinān conferred on him owing to his covering the roof of the Tiruvaṇṇāmalai temple with gold. V.C. himself refers to the above generous act of the chief in two of his verses at Tiruvaṇṇamali. Herein in one[47] of the verses, V.C. says that the Bāṇa chief snatched the Pāṇdyan crowns on six occasions and that he handed over only one of them to the Cola king. It further adds that the munificent Bāṇa offered the other five crowns to Aruṇācala, the presiding deity of Tiruvaṇṇāmalai, and being thus dispossessed, has nothing to offer to the supplicant. In another verse[48] of his at the same place Tiruvaṇṇāmalai, V.C. describes poetically that the Bāṇa, having won over all the kinds and collected bounties from them, covered the Aruṇādri with gold and that the sun mistook it for the Meru mountain.

The Bāṇas or the Magadhas, as they are otherwise called, were a family of chiefs in South India, that took considerable part in the shifting political affaire of the South. From the available data regarding them, we understand that they constantly changed their overlords. There has been some controversy regarding the regions they occupied in the 13th century, and the identification of the Magadhaimaṇḍalam under their jurisdiction with the kingdom of Magara referred to in the Karṇāṭaka inscriptions of the Hoysala Narasiṁha II, whose contemporary

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47. पूर्वं पञ्चकमद्य चैकममरक्ष्मापालगर्वद्रुहः
पाण्ड्यात्संयति संहृतानि मकुटान्येतेषु बाणेश्वर ।
एकश्चोलकृते वितीर्णमपराण्यद्यारुणाख्यायते
शैलेन्द्राय समर्पितानि भवता किं वार्थिने दास्यते ॥

48. जित्वा बाहुबलेन बाहुजबलान्याच्छिद्य नीवीधनं
तेन स्वर्णमयेश्वराय रचिते बाणारुणाद्रौ त्वया ।
संभ्रान्त्या भुवनस्य किं त्रिभुवनभ्रान्तिप्रतिक्षेपकः
पूषा भ्राम्यति मेरुभूधरधिया सव्यप्रयाणोद्यतः ॥

history is dealt with in the *GK*. Again, there has been a difference of opinion, whether there were two persons of the same name Rājarājadeva Magadhaipperumāl or there was only one person of the above name in the period under consideration. As our work refera to Magadhas and as the eulogistic verses of V.C. on the Bāṇas or Magadhas also throw considerable light on their history, they are dealt with in a separate section in this Introduction.

As regards the composer of the Bāṇa inscription, it is already seen that they were all composed by the same Sakala V.C. The following lines that occur in four records[49] as the beginning verse refer to the author as a Sakala V.C.

लिखतु भुजसहस्रं कार्तवीर्यार्जुनीयं
पठतु मुखसमूहः काद्रवेयाधिपस्य ।
कथयति कविराजः कामधेनुः कवीनां
सपदि सकलविद्याचक्रवर्त्ती कवीन्द्रः ॥

The name Sakala V.C. is found also at the end of Nārattampūṇḍi[50] and Aragaṇḍanallūr[51] records.

बाणेश्वरं प्रति कविराजेन सकलविद्याचक्रवर्त्तिना
विरचितानि मत्तकुञ्जरमूल्यानि पद्यानि ।

The above-mentioned two records at Nārattampūṇḍi. and Aragaṇḍanallūr, refer to him as Kavicakravarttin in the second verse.

शौर्यं राजकथाप्रमाथि चरितं शास्त्रप्रणेतृक्रमं
दानं स्वर्द्रुमपञ्चकप्रतिभटं मानश्च दूरे गिराम् ।
काव्यं ते कविचक्रवर्त्तिरचितं बाणाधिनाथ त्वया
साम्यं के कवयेयुरत्र जगति प्रत्यर्थिपृथ्वीभुजाम् ॥

The possibility of finding out specifically, which of the three V.C.s could have written the Bāṇa inscriptions may now be consi-

49. 544 of 1902; 369 of 1925; 117 of 1934-35; 247 of 1941-42.
50. 369 of 1925.
51. 117 of 1934-35.

dered. Though all the above records are not dated, it is possible to fix their approximate period with the knowledge of the dates of the Bāṇa-chief eulogised in them, namely Rājarājadevan Magadhaipperumāl of Āragalūr. The available records of the above Bāṇa chief range from the 3rd year to the 35th year, of Kulottuṅga III (1178 - 1218 A.D.), that is, from 1181 A.D. to 1213 A.D.[52] It is also known[53] that above Bāṇa chief is referred to with the title Ponparappinān from the 4th year of Kulottuṅga III, that is from 1182 A.D. The only fact that is not yet known with certainty is whether the year 1213 A.D. marks the end of the activity of the chief or not.

The above details regarding the Bāṇa chief, preclude the possibility of the author Sakala V.C., the composer of the above chief's panegyrics, being V.C. III who flourished in the 14th century. Of V.C.s. I and II, there are greater possibilities of the former being the author of the Bāṇa inscriptions due to his belonging almost to the same period as that of the Bāṇa chief. For V.C. I was the court-poet of Ballāla II (1173 - 1220 A.D.) and the Tiruveḷḷaṛai records of Karpaga Villi who is possibly the same as V.C. I, are dated in 1209 and 1213 A.D. V.C. II on the other hand, the author of the *GK.* cannot be assigned to a period earlier than 1230 A.D. owing to the historical incidents mentioned in our prose work. The Śrīraṅgam records referring to Śokka Villi Bhaṭṭa, the positive evidences for whose identification with V.C. II have been set forth already, are dated in 1269 A.D., The known dates of the Bāṇa chief namely 1181 - 1213 A.D., do not make possible the consideration of V.C. II also as the panegyrist of the above Bāṇa patron. The only argument that may correlate the above two persons is the title Kavirājarāja that is given to the composer, in two of the Cakravarttin records[54] of the Bāṇa chief, and in the colophon[55] to the *GK.* of V.C. II. But Kavirāja and Kavicakravarttin are common titles met with frequently, and all the three

52. Pp. 417-8, 430, *Q.J.M.S.* Vol. XXIX, (1938-39), Soma-Sundara Desigar.

53. 24 b of 1903; published in *S.I.I.* Vol. VIII, No. 296,

54. बाणेश्वरं प्रति कविराजराजेन सकलविद्याचक्रवर्त्तिना विरचितानि

* *

(371 of 1925 and 117 of 1934 - 34)

55. कविराजाभिनवभट्टबाण * *

V.C.s are known by the above titles. In a similar manner 'Kavirāja-rāja' also may have been the titles of any of the V.C.s.

Karpaga Villi or V.C. I is nown from the Tiruveḷḷaṟai records as staying at Ālaṁbākkam, near Lalgudi in Trichy. The Cakravarttin inscriptions on the Bāṇa chief are found in Trichy itself and in South Arcot and North Arcot distrtcts, which represent the major portion of Magadhaimaṇḍalam, under the jurisdiction of the Bāṇas or Magadhas. Over and above the fact of the contiguity between the Magadhaimaṇḍalam and the place of V.C. I, there is the additional fact of Rājarājadevan Magadhaipperumāl being not only a powerful chief but a generous patron and lover of men of letters, as is evident in many of his records. Moreover, like their eponymous ancestor Bāṇa,[56] these Bāṇa chiefs were staunch Śaivites. The gifts at Tiṭṭaguḍi and Tiruvaṇṇāmalai of Rājarājadeva Magadhaipperumāl with the title Ponparappinan reveal his Śaivite disposition. This was probably another factor that connected V.C. I with the Bāṇa court.

The picture presented of the V.C.s in the above source material may now be viewed in a retrospect. That there was more than one poet of the above title has been pointed out at the outset. The following synchronistic table gives the families of V.C. and their patrons, the Ballāla kings.

V.C. I
|
Vaidyanātha
|
V.C. II
|
Vāsudeva
|
Mahādeva — V.C. III

Ballāla II (1173-1220)
|
Narasiṁha II (1220-35)
|
Someśvara (1234-56)
|
Rāmanātha (1254-95) — Narasiṁha III (1254-92)
|
Ballāla III (1291-1342)

56. In one of the panegyrical verses on the Bāṇa-chief, V.C. himself refers to their ancestor, Bāṇāsura.

जलन्धरं बाहुबलान्निगृह्य कारागृहस्थं विदधे स बाणः ।

शास्तीव सर्वान्मगधापराधाद्(न्ना)द्यापि यच्छृङ्खलजो निनादः ॥

The results of the collation of the literary and epigraphical material, stated in brief, are:

1. There are evidences to consider the identity of Karpaga Villi of the Tiruveḷḷaṟai records in which he refers to himself as Dhanvin, with V.C. I. It then follows that V.C. I was living in Lalgudi in Trichy and was also called Dhanvin. The published commentary *Dīpa* on *Drāhyāyaṇa Śrauta Sūtra* by Dhanvin is possibly a work of V.C. I and as stated in the *Dīpa*, its author belonged to the Kāśyapa gotra. Not only does the *Rukmiṇīkalyaṇa* describe the V.C.s as vaidikas and performers of sacrifices but the Tiruveḷḷaṟai inscriptions of V.C. I also mention him as a performer of Vājapeya sacrifice. V.C. I is also the author of panegyrical verses on the Bāṇa chief Rājarājadevan Ponparappinān Magadhaipperumāl.

2. There are evidences to take the identity of Śokka Villi of the Śrīraṅgam records with V.C. II, author of the *GK*.

3. Dhanvin, the Sanskrit equivalent of the Tamil 'Villi', could refer to V.C. II also.

4. V.C. III is the author of the *Rukmiṇīkalyāṇa*, commentaries on the *Kāvyaprakāśa* and the *Alaṁkārasarvasva*, the *Prayogadipikā* and other literary works, as also of an inscription on Ballāla III found at Kāñcī.

VIDYĀCAKRAVARTTIN II

THE AUTHOR OF THE GADYAKARṆĀMṚTA

The *GK*. has been known to be a prose composition of the V.C., referred to in the *Rukmiṇīkālyāṇa* as contemporaneous with Someśvara. Unfortunately, there is a lacuna in the ms. of the *Rukmiṇīkalyāṇa* while dealing with this particular author and what we have in the ms. of the above kāvya are the following broken lines:

.... (अ)शेषविद्या[गुणा]नुगमान्निरूढे ।

अध्यापयामास स भूमिपालो यस्मात्कुमारन्किल राजविद्याः ॥

The broken words *aśeṣavidyānugama* are clearly a paraphrase of the title name Sakala V.C. The more popular title of the author, is Kālakalabha which is found on four occasions in the *GK*. While introducing the author and the composition in the beautiful forest-sites in Kailāsa before Śiva and Pārvati, Nārada says that his disciples Vyāsa and Vālmiki brought to him a new faultless composition written by Kavicakravarttin named KK.[1] who was fortunate to realise the truths of Śaivāgama as the result of severe penance.

बा [ा]रातलादनल्पतपःफलपरिपाकप्रकाशितपारमेश्वरागमपारमार्थ्येन कृतिना कात्यायनीचरणशेखरेण कालकलभनाम्ना कविचक्रवर्तिना प्रवर्तमानेन विरचितमनवद्यसन्दर्भं कमपि प्रबन्धं, मदन्तेवासिनौ व्यासवाल्मीकी समानयताम्।
(pp-11-12)[2]

In the same Purāṇic prelude (p. 45.), Śiva says to Nārada that the Hoysala and Pāṇḍyan kings, and the author of composition, KK. were only Subrahmaṇya, Paraśurāma and Sārasvata respectively.

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1. KK. is hereafter used in this Introduction to denote Kālakalabha.
2. The page - referenes are to the present printed text of the *GK*.

नारद, ततस्व(स्त्व)मवैहि, तावेतौ यदुकुलपतिपाण्ड्यभूपालौ वत्सौ कुमारपरशुरामौ। यश्च सारस्वत(:) साम(सां)प्रतं कालकलभ इति वर्तते कविचक्रवर्ती। यस्य प्रबन्धं श्रावयिष्यसि। (p. 45)

On a later occasion (p. 56), before Vyāsa's reading the prabandha, Śiva asks Sarasvatī if the learned assembly could listen to the work of Kalabha.

ततो विभाव्य भारतीं भवो बभाषे, 'कल्याणि, किमाकर्णयामः कवेः कल(भ)स्य कृतिम्' इति।

At the close of the composition the colophon gives all the epithets including Kālakarikalabha.

कविराजराजाभिनवभट्टबाण - कलिकालकालिदास - काहलकविसार्वभौम - कालकलि(रि)कलभ - सकलविद्याचक्रवर्तिविरचितं गद्यकर्णामृतम्

This title Kālakarikalabha has been useful in finding out the real name of the author as Śokka Villi Bhaṭṭa mentioned in two records from Śrīraṅgaṁ. It is not known at this stage under what circumstances the author was called KK M.R. Kavi,[1] however, hazarded a conjecture that KK. indicates the author's native place Kālahasti. If there is anything, it is against any such surmise about Kālahasti being his native place.

The *GK*. the only available composition of KK. does not give any clue about the actual native place of its author. In the work, as available at present, there is a description of the Hoysala capital Dorasamudra[2] in the Karṇāṭaka region. There is also the narration of the fight of Narasiṁha II and his son Someśvara in the Tamil country in support of the Cola against the other Southern powers headed by the Pāṇḍyan king. They are both depicted with an equal degree of intimacy and knowledge.

1. P. 679, *Tirumalai Śri Veṅkateśvara,* Vol. I, No. 9 (April 1933)
2. The present Halebid, about two miles from Belur, in Hasan district, Mysore, (C. Hayavadana Rao, *Mysore Gazetteer*, Vol. V, p. 908).

In this connection it is well to remember that Someśvara was the first Hoysala king to have chosen a capital of the Hoysala empire in the Tamil country apart from the one in the Karṇāṭaka region, namely Dorasamudra. This capital in the Tamil country was Kaṇṇanūr, the present Samayapuram near Śrīraṅgam [3]. There are epigraphical evidences [4] for Someśvara occupying Kaṇṇanūr even as a prince. Later, as a king also, Someśvara spent a considerable period of his reign at Kaṇṇanūr, staying at Dorasamudra only occasionally. Someśvara's preferences to the Tamil country resulted in his son Narasiṁha III looking after the ancestral Hoysala territory in the Karṇāṭaka region at the young age of fifteen. A division of the Hoysala empire was also effected during the closing years of Someśvara's reign. On this division, Narasiṁha III, Someśvara's son through Bijjalā, the Pāṇḍyan queen, governed the Karṇāṭaka region, while Rāmanātha, son of Someśvara through Devikā, the other queen, ruled over the Tamil country and east of Mysore. The S'rīraṅgam records referring to Śokka Villi alias Kariyamaṟi making valuable gifts to Lord Raṅganātha show us that Śokka Villi stayed there during the time of Rāmanātha. It is therefore clear that S'okka Villi was first patronised by Someśvara who ruled the whole Hoysala empire and stayed at both Kaṇṇanūr and Dorasamudra and that he was later patronised by Someśvara's son Rāmanātha in the Tamil country. The marriage relations of his patron with a Pāṇḍyan princess would even show some sojourn in the Pāṇḍyan country for our author. We do not know whether we will be justified if we go so far as to assume our author's sojourn in the Cālukyan territory from what he describes in connection with the marriage of Someśvara with Devikā of Calukyan descent, in the *GK.*

The mutilated verse in the *Rukmiṇīkayāṇa* referred to at the outset, mentions the V.C., contemporan ous with Someśvara as the tutor of the princes. That this V.C. or KK. was intimately connected with the royal house of the Hoysalas is evident in the *GK.* describing not only the Hoysala Capital Dorasamudra but also the harem in all details. The Srīraṅgam records of S'okka Villi, or KK. no doubt attest the fact of his

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3. A. R. S. 1911-2, p. 22.

4. C. Hayavadana Rao, *Mysore Gazetteer*, Vol. II, Part II, P. 1384–5.; Derrett, *Thc Hoysalas*, p. 113.

enjoying the favour of Vīra Pāṇḍya. This was quite in accordance with the policy adopted by his patron Someśvara, towards the contemporary Pāṇḍyan king. The *GK.* and the Tiruvendipuram record[4a] do indicate the inimical attitude of Someśvara as a prince towards the Pāṇḍyan king, Māravarman Suudara Pāṇḍya I. After sometime, Someśvara seems to have been friendly with the Pāṇḍyas and was even connected with them by marital relationship. The fact of Māravarman Sundara Pāṇḍya II calling Someśvara as Māmaḍi (father-in-law or uncle) has been the basis of a conjecture[5] that the mother of the above Pāṇḍyan king could hava been the sister of Someśvara. There is howver a positive evidence of Someśvara himself marrying Bijjalā and the *Rukmṇīkalyāṇa* not only testifies to the Pāṇḍyan descent of Bijjalā but also supplies the valuable information of Someśvara's son Narasiṁha III having married Padmamā, the daughter of a brother of Bijjalā.

श्रीबिज्जलाम्बावरजस्य पाण्ड्यपृथ्वीपतेः पश्चिमसिन्धुभर्तुः ।
स पद्ममां नाम सुतां सुरूपां जग्राह पाणौ नरसिंहभूपः ॥

Again in the *Rukmiṇīkalyāṇa* the description of Someśvara is prefaced with a general statement regarding the rivalry with a magnanimous person leading to an eventual benefit.

महाशयेष्वाकलितो विरोधः श्रेयोभिरन्ते परिपच्यते हि ।

The line following the above, mentions both the Colas and Pāṇḍyas and the two lines taken together, throw light on Someśvara's relationship with these two Southern powers.

The date of KK does not present any difficulty and it is possible to fix his date within narrow limits. The *GK.* is the only available literary composition of the author and unfortunately, this work shares the fate of the two prose compositions of Bāṇa in being ineomplete. In the available portion of the *GK.* the main historical incidents are the encounters of Narasiṁha II and prince Someśvara with the kings and chiefs of the South[6] and the arrangements of Narasimha for the marriage of Someśvara with Devikā of Cālukyan descent.

4a. 142 of 1902; *E.I.* Vol. VII, 160 ff.

5. K. V. Subrahmanya Iyer, *E.I.* Vol. XXIV, p. 16; Derrett, *op. cit.*, p. 125.

6. *E.I.* Vol. VII, 160 ff.

The historic battles fought by Narasiṁha II and prince Someśvara in the South are referred to in the Tiruveṇḍipuram record dated in the 16th year of Rājarāja III (1216-57 A.D.), that is 1232 A.D., and the Arakere records of Narasiṁha II in the Karṇāṭaka region dated 1233 A.D. The *GK.* itself refere to the events just before the marriage and accession to the throne of Someśvara. When the messenger from Cola informs the dire circumstances under which Rājarāja III was placed, Narasiṁha II was in a dilemma; for he was then anxiously awaiting the arrival of messengers whom he had despatched in connection with the marriage of Prince Someśvara. In this connection, the *GK.* (p. 77) says:

अहो महदिदं विषमं प्रस्तुतस्य पुरुषकारस्य, यत्कवचभ(ह)रस्य कुमारस्य परिणयनमङ्गलसंविधानाय कन्यारत्नान्वेषिण: प्रेषिता: पुरुषा:। ते तु मासंन्न(आसन्न)मायास्यन्ति ।

Later, when Narasiṁha II started from Dorasamudra with his son and retinue to redeem Rājarāja III, Somes'vara is referred to as prince (kumāra).

दशमेऽहनि मौहूर्तिकानुमते सान्त:पुरकुमारपरिवार: निर्गत्य नगराद्धोरसमुद्रात् × × ×

While narrating the marriage negotiations of Someśvara also, Kālakalabha refers to him as a prince and not as a ruling sovereign. The *GK.* therefore recounts the Hoysala intrusions in the South, just before the coronation of Someśvara. Since the composition stops abruptly with Narasiṁha's leaving for Kāñci to arrange for Somes'vara's wedding, it is not possible to say specifically about its celebration before or along with his coronation.

The initial year of Someśvara has been a matter of discussion. [7] The confusion regarding Someśvara's date seems to have been due to his being recognised, like many of his ancestors, the heir-apparent to the throne before he actually began to reign and some of his records counting the years of his reign from the earlier

7. For Someśvara's date, see C. Hayavadana Rao, *Mysore Gazetteer*, Vol. II, Part II, p. 1383; also *M. A. R.* 1931, pp. 83-6.

date. But since the last-known regnal year of Narasiṁha II is 1235 A.D., Someśvara must have acceeded to the throne before that time. The *GK.* that fixes the major political events in the reign of Narasiṁha II just before Someśvara's coronation, cannot therefore be earlier than 1230 A.D. The upper limit to the date of KK. is furnished by the Srirangam records dated 1269 A.D., mentioning Śokka Villi with the alias names Kariamaṟi and Sakala V.C.

The available *GK.* reveals KK. to be a writer of merit and considerable literary achievements. But of this more in another chapter in this Introduction.

HISTORICAL STUDY OF THE GADYAKARṆĀMṚTA

As available in the present manuscript the *GK.* falls into two parts, one a mythological prefatory account in which the historical events arə foreshadowed symbolically and two, the actual historical narrative. The former Purāṇic part is of course, more elaborate and uses all rhetorical devices. However this poetic account in the Purāṇic preamble is not without any historical significance; only we have to extract the historical data from the mythological, symbological descriptions in the introduction. The historical figures of the house of the Hoysalas, each one of them, figure in the introduction under a Purāṇic name and the historic battle itself is given to us in a Purāṇic counterpart. In addition to giving the main names and incidents in the Purāṇic counterpart, the prefatory account fulfills a purpose from the point of view of historcal narrative. In the poetic and graphic description of the divine beings we get a full picture of the personalities involved, the nature of their mutual relation and the comparative importance of each. Therefore not only can the prefatory account not be ignored as a poetic effusion but it is also valuable as it embodies certain historical data not known otherwise in a specific manner.

Śiva, the dominant figure in the Purāṇic account, in His own words represents Narasiṁha II -

अहमपि तमंशेन भाविता(नं) पितरं राजयज्वानम(मा)वेक्ष्यामि । (p.45)

As Narasiṁha II is the father of the hero of our text and as the narrative starts with him it is appropriate that the Purāṇic preface sets forth its account under the aegis of the dominant personality of Śiva. Kālalā devī who is known from epigraphical records[1] as the wife of Narasiṁha II and mother of Someśvara

1. 122 of 1936-7 dated in the 25th year of Someśvara.
   123 of 1936-7 dated in the 27th year of Someśvāra.
   20 of 1891, *S.I.I.* Vol. IV. No. 421 dated in the 27th year of Someśvara.
   E.C. Vol. IV. Nāgamaṅgala 98 dated 1229 A.D.

is symbolised in Śiva's spouse Pārvatī. In our work she is referred to as Kalāvatī which may be taken as the Sanskrit form of her name as it occurs in the inscriptions.

देवी च तस्य देवीं कलया हि नन्दि(न्दयि)ष्यति । (p. 45)

In addition to Śiva and Pārvatī we have some more deities of Śiva's group in the narration for whom we have to fix the exact historical equations. Vināyaka as the elder son of Śiva comes of course first among these. Vighneśvara is expressly mentioned as the agraja, the elder. He is said to descend on earth out of offection for Subrahmaṇya –

अग्रजस्तां(स्ते) वात्सल्यनिघ्नतया मा(गां) गमिष्यति भागेन गणेश्वरो गजवदनः । (pp.44-5)

There is no further detail available to enable us to identify him among the historical personages in the Hoysala court. He cannot obviously be taken as the first son of Narasiṁha II and elder brother of Someśvara, for such a person is not attested by any historical evidence. On the other hand we have an evidence for an elder brother of Narasiṁha II named Someśvara, who is probably meant as the manifestation of Vināyaka.

The evidence for such a bro her of Narasiṁha II is as follows. There is an undated record [2] at the Nagara Jinālaya, Śravana Belagola referring [3] to a certain officer as Someśvara, son of Vīra Ballāla. From the manner of reference to Someśvara in this record it is clear that he was in some way connected with the administration of the Hoysala country. Fleet [4] noticed this record, but remarked that there was probaly some mistake either in the original or the transcript of the record in referring to Someśvara as the son of Ballāla II as this fact was not corroborated by any other known record. Narasimhachar [5] on the other hand, while editing the above Śravana Belagola inscription pointed out that

2. *E.C.* Vol. II (revised ed.), 333 (128). From the internal evidence, Narasiṁhacar (*Ibid.* Int. p.62) assigns the record to 1206 A.D.

3. श्रीगोम्मटपुरदसमस्तनगरङ्गलगे श्रीमतु प्रतापचक्रवर्तिवीरबल्लालदेवर-कुमारसोमेश्वरदेवन प्रधानं हिरियमाणिक्यभण्डारि × × ×

4. *Bombay Gazetteer*, Vol.I, Part II, p.502 fn.

5. *Op. cit.*

the reference to Someśvara need not be taken literally as there is a possibility of some chief of that name calling himself the son of Ballāla II by courtesy. More recently however, Gopal and Srinivasa Ritti have edited[6] a record of Ballāla II at Hosur dated 1207 A.D. in which a certain Cikka Narasiṁgayya is referred[7] to as the second son of Ballāla II. The editors of the Hosūr record have reasonably drawn the conclusion that the Cikka Narasiṁgayya mentioned herein is no other then Narasiṁha II himself and a reference to him as the second son presupposes the existence of an elder brother of Narasiṁha II. On these considerations, the above-mentioned editors point out that Someśvara of the Śravana Belagola record was the first son of Ballāla II and Narasiṁha II, his second son. Derrett[8] is therefore wrong in considering Ballāla II as having two sons Narasiṁha and Narasiṁgayya. In the Tamil work *Koṅgudeśarājākkal*,[9] Ballāla II is made to be succeeded immediately by Somesvara and then only by Narasiṁha. We may therefore say that the *GK*. is correct in suggesting an elder brother[9a] of Narasiṁha II who is said to have either ruled as the Tamil work says or held some important authority as the Śravana Belagola record says.

Next to Vināyaka comes the mātṛikula or the group of female deities, the saptamātṛkās. The Purāṇic account says that

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7. श्रीमन्महाप्रधानं सर्वाधिकारिचक्रवर्त्तिय द्वितीयं कुमारं चिक्क-नरसिङ्गय्यङ्गलु
8. *Hoysalas*, p.204.
9. Madras Goverment Oriental Series, No. VI, p.24. However, there is ambiguity in the reference to Someśvara here, for he is said to be the son of Ballāla II and at the same time to have been succeeded by Narasiṁha III, the better-known son of Someśvara and grandson of Narasiṁha II.

9a. The only discrepancy that may be pointed out against this explanation is that while Gaṇeśa will normally be born as the elder brother of the mortal counterpart of Kumāra, He would have to be really an elder brother of the moral 'counterpart of S'iva.'

the mātṛkula will also descend to the mortal world and tend and bring up the prince Someśvara–तव संवर्धनार्थं मातृकुलमवतरिष्यति–(p.45) Following this the Purāṇic account says that among the mātṛkās, Kaumāri would descend as the elder sister to the Yadu family-तत्र कौमारी कश्चिदग्रजा भूत्वा यदुकुलमलङ्करिष्यति । (p. 45) By the double meaning intended here we have to understand also the episode of Kātyāyani being born as the elder sister of Kṛṣṇa in the Yadu family The account adds, that Kaumārī will not only be tending the prince as the foster-mother but would later accompany him at the time of the battle- त्वामेवं संवर्ध्य त्वया सङ्कमिष्यति (सङ्ग्राममेष्यति)[10] (p. 45)

From the historical portion we understand that soon after Caula was performed for the young prince, his mother Kalāvatī passed away and that one Padmāvatī was appointed to bring up the royal child by King Narasiṁha. विरचितचौलकर्मणि कुमारे मातृकामभ्यसति सपुत्रेवासीत् सरस्वती । अत्रान्तरे केनापि कर्मणा देवी कलावती कालवशमयासीत्। राजापि शो(कं) निगृह्य कुमारस्य संवर्धने ततः परस्तात्प्रतिपालने पद्मावतीं धात्रीं न्य[ा]योजयत् । (pp. 75-6)

From inscriptional sources we know that Padmalā was the mother[11] of Narasiṁha II and grand-mother of Someśvara and that Someśvara erected the Padumaliśvara[12] temple in the Tamil

10. Cf. *Devīmāhātmya*, 8.17.

कौमारी शक्तिहस्ता च मयूरवरवाहना ।
योद्धुमभ्याययौ दैत्यानम्बिका गुहरूपिणी ॥

11. *E.C.* Vol. IV. Krishnarajapet 63 of 1237 and *E.C.* Vol. IX. Bangalore 6.

तस्यासीन्महिषी मनोहरतरा श्रीपद्मलाख्या वधूः ।
× × × ×
तस्यामस्यात्मजोऽभूज्जगति विरचितानन्दमुद्रावतारो
वेलायां क्षीरवार्धेरिव नयनमहश्चन्द्रमा नारसिंहः ॥

12. 18 of 1891, *S.I.I.* Vol. IV. No. 419 dated in the 2nd year of Somes'vara.

country. Derrett[13] would take this Padmalā as the Padmavatī mentioned in the *GK.* as the person enjoying the duty of bringing up the motherless prince.

The problem of who brought up young Someśvara after his mother's death is hardly simple. If the grand mother is taken as the foster-mother, the expression in the *GK.* would not be '*nyayojayat*', an expression which would not fit in with the queen-mother but only a subordinate lady. In fact the *GK.* refers to a *dhātreyikā*, a young daughter of an old trusted nurse of the royal household named Padmāvatī as assisting queen Kalāvatī in her religious worship. Indeed such a person who was already close to the deceased mother would be a proper foster-mother and fit in with the expression *nyayojayat* (appointed).

पार्श्वस्थ[ा]या प्रधानपात्रवि(धात्रेयि)कया पद्मावत्या समर्पितानि पुष्पाणि पाणिना पुनःकिरन्तीं कलावतीम्

However the difficulty of the person who brought up Someś-vara is not yet over. In the inscription we have a reference to one Sovalā or Somalā devī who by the suffix is known as the member of the royal family. Her name occurs in five significant inscriptions. Three of these inscriptions refer to her as *tāi*[14], *mātā*[15] and *avvai*[16] of the prince, and two other inscriptions[17]

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13. *Hoysalas*, p. 227.
14. *E.C.* Vol. V. Arsikere 123 dated 1237 A.D.

    वनजदलेक्षणे गुणमण्डने सोवलदेवि सोविदेवङ्ग जगद्विनुतङ्गे कूर्म्मेयिताय् एने पेर्म्मेगे ताने दळ तवरमनेय् आदळु ।

    "Sovolādevi, the lotus petal-eyed, the repository of good qualities, as she became affectionate of Sovideva, the subduer of the world, became herself the native home of pride".
15. 410 of 1902, *S.I.I.* Vol. VIII. No. 1043,
    Doraisamudrattu Sri Bhosala Vīra Narasingadevar maga-nār *Someśvaradevar mātā* Somaladeviyār.
    Nilakantha Sastri (*Colas*, p. 429) and Srikantha Sastri (*New I.A.* Vol. IV. p. 358) wrongly take this Somalā as the wife of Narasiṁha II.
16. 5 of 1937-38; *A.R.E.* for 1937–38, p. 97
17. 6 of 1937–39; *A.R.E.* for 1937–38, p. 97
    E.C. IV. Vol. IV. Krishnarjapet 63 of 1237 A.D. refers to Narasiṁha II and Somalā as the children of Ballāla II through Padmalā.

    प्रख्याता सोमलाख्या गुणमयसुमणिश्रेणिना सार्धं ऋद्धा ॥

refer to her as the daughter of Ballāla II and sister of Narasiṁha II. A sixth inscription[18] from the Karṇāṭaka makes Somalā the younger sister (taṅgai) of Narasiṁha II, that is, an aunt of our prince. Such a person would answer the description of the Purāṇic account in our work of this lady as *agrajā* which we may not take strictly as the elder sister of our prince (as is required by the double meaning of Kātyāyanī appearing in the Yadukula as the elder sister of Kṛṣṇa), but generally as one born earlier. It would be difficult to take the expression *agrajābhūtvā* to mean an elder sister of Narasiṁha II for actually, according to the inscription mentioned above, she is the younger sister (taṅgai) of Narasiṁha II. The greater problem is the occurrence of two names in the *GK.* and inscriptions for the role of the foster-mother. But this is not beyond reconciliation. While Padmāvatī was appointed by Narasiṁha II as the nurse or foster-mother to attend to the prince, the royal aunt might have also fulfilled the same role in a higher grade by taking care of the child. In fact there are evidences to show that Somalāl devī was close to Someśvara. In the Karṇāṭaka she has established an agrahāra Somanāthapura[19] and he in turn has built the Somalīśvaraṁ[20] temple in the Tamil country. As Derrett[21] has surmised Somalā might have married the Cola Kulottuṅga III[22] (latest regnal year 1217 - 18 A.D.), become a window and acted as a liaison between the Hoysalas and the Colas. Derrett[23] even suggested that Someśvara was brought up in the Cola country. But the accouut in the *GK.* does not lend its support for the above suggestion. According to our work the childhood and boyhood of Someśvara are described only as spent in the Karṇāṭaka region.

We now come to the central figure of the narrative, Someśvara and his birth or appearance. There are two contexts in which the Purāṇic prelude deals with it, dividing it into two stages. According to the mythological representation we have already seen

18. *E.C.* Vol. V. Cannarāyapaṭṭaṇa 243 of 1210 A.D. -darpita vairisiṁhana Nṛsiṁhara taṅgai.

19. *E.C.* Vol. V. Arsikere 123 of 1237 A.D.

20. 18 of 1891, *S.I.I.* Vol. IV, No. 419; 119 of 1936–37, 124 of 1936 - 37.

21. *Hoysalas*, pp. 107, 225-7

22. *Colas*, p. 397

23. *Op. cit.*, p. 227

that the father Narasiṁha was S'iva himself, it follows that Someś-vara is Śiva's son Kumāra.

In the first stage of the narrative there is a report to Śiva of the Hoysala-Pāṇḍya battle by Nārada and the Goddess of War (Yuddhadevatā). In the course of the report, the two contending parties are referred to as 'vatsas', meaning 'our two children'.

प्रणम्योत्थाय रणदेवता पुरतः पुरारेरारचिताञ्जलिरतिष्ठत् । अथैना-मवोचदम्बिकापतिः - 'बासु, वत्सयोर्युध्यमानयोः कति वासराण्यतिचक्र[ा]मुः' इति । सापि विज्ञापयामास, 'वासराणान्नवतिरतिचक्रामे'ति । (p. 37)

Nārada asks Śiva as to what the Lord meant by referring to the Hoysala and the Pāṇḍya as 'vatsas', Śiva then narrates the episode of a quarrel between his son Kumāra and pupil Paraśurāma, both of whom learnt the art of fighting from S'iva himself. In the course of this quarrel when Paraśurāma abused Subrahmaṇya, a companion of Kumāra (Skandasahacara) named Sārasvata finds fault with Paraśurāma for his taunt. Now the anger of Paraśurāma is directed against Sārasvata whom he curses to be born in the mortal world-

सुलभकलिविलसिते मानुषे लोके निपतेति नितरां कुपितश्शशाप । (p. 39)

Sārasvata in turn curses Paraśurāma to be born in the Southern regions as a king.

दक्षिणक्ष्मापालरक्षितायां दिशि द्वितीयवर्णी क्षत्रबन्धुर्भवेति प्रतिशशाप । (p. 39)

The second stage of the narration is introduced with the description of cosmic disturbance, quaking of Mount Meru etc. When the Gods enquired Śiva the cause of this disturbance, Śiva informs them that a king of the Yadu family was performing severe penance along with his wife for progeny and the consternation witnessed then by the celestials was due to the delay in his prayer being granted.

भुवि भूपालं(लः) कोऽपि यदुकुलजन्मा मां प्रति पुत्रीयया सपत्नीकस्तपस्तप्यति, तदभिलषितवरप्रदानविलम्बेन क्षुभ्यन्ति भूतानि । (p. 41)

At this juncture Mother-earth comes up to tell Śiva of her tale of suffering. She says that after the last Mahābhārata war and the riddance of her burden, thanks to the great battle, she has been witnessing a steady increase of her burden through the great number of evil rulers and that she could no longer bear

this burden. Mother-earth is also made to say that the time was opportune for Śiva to help her as a worthy king of the Yadu race was doing penance desiring the birth of a son –

नाथत्वेन यदि यदुकुलमहत्तरः पार्थिवः पृथिवीमियं किमपि कालमालम्बिष्यति(ते) नियतमियमापातालतलमपि तिष्ठेत् । अयमपि साम्प्रतं खिद्यमानः पुत्रीयया तपस्तप्यति । (p. 44)

Śiva now turns to Kumāra and taking up the thread from the first stage already referred to, asks him to go down to earth partially incarnating himself as the son of the king who was doing penance. This would indeed please him because his friends Paraśurāma and Sārasvata have already gone to the earth.

वत्स, त्वमपि सुहृत्सङ्गमनोरथव्यसनी तदंशेनावतीर्य धरातलं तस्य तपसि वर्तमानस्य भूपतेः पुरा दशरथस्येव बहुमुखरिपुः पुत्रत्वमाप्नुहि । पूरय पुनः पृथिव्या मनोरथम् । (p. 45)

The historical portion of our work confirms the fact that king Narasiṁha was observing austerity in his desire for progeny and on the Kṛṣṇāṣṭamī met a recluse named Paramānanda Siddhi, disciple of Adbhutānandasiddha of the tradition of Gorakṣanātha. He hailed from Saurāṣṭra and conveyed to the king the blessings of his teacher in Somnāth Prabhāsa Pattan, who wanted to confer his grace on the Hoysala king –

प्रभासवासिना भोसलवंशप्ररोहपीयूषवर्षवलाहकेन होसलमहीपालानुग्रहक(का)रिणा अद्भुतानन्दसिद्धपादेन (p. 61)

The teacher had sent holy ashes through his disciple to be used by the king and queen for the fulfilment of their yearning. The king then repairs to the queen's chambers where the queen Kalāvatī was worshipping moon. The royal couple partake of the prasāda sent by the teacher Adbhutānanda. And in due course of time Kalāvatī becomes a mother and Someśvara is born. Obviously the prince is named Someśvara because of the blessings received from the holy shrine of Somanātha.

At this point we might discuss the question of the relation of the Hoysalas with Saurāṣṭra and Somanātha. In addition to the present context of the receipt of the blessing of Somanātha it is

mentioned in a subsequent context when the marriage of Someśvara is being described. Devikā, the would-be queen of Someśvara was born by the grace of the Goddess at Somanātha shrine –

क्षेमराजः सुराष्ट्रसोमनाथदयिताया देव्याः प्रसादाद्देविकां नाम नाक(ग)देव्यामुत्पादयामास । (p. 85)

An inscription[24] from Śrīraṅgam describes an endowment made by Ponnambala mahādevī who is referred to in the inscription as the daughter of Someśvara and Devalā (Devikā) –

होसल - श्रीवीरसोमेश्वरसुधासिन्धोश्चालुक्यकुलकुमुदविकसनचन्द्रिकायां देवला-महादेवीवेलायां समुद्भूताभिनवा लक्ष्मीः ।

This inscription refers to the devotion of Ponnambala mahādevi to Somanātha—

श्रीसोमनाथदेवचरणसरसिजसपर्या - सम्प्राप्तसाम्राज्यवैभवा —

Hultszch who edited[25] the inscription takes the Somanātha as the deity in the temple of Somanāthapura In the Talakad taluka of the Mysore district. But it would be clear from what we have stated above that according to the *GK*. the Somanātha deity referred to is the one at Saurāṣṭra. In the inscription there is a gap before the word Somanātha and the missing word may be Surāṣṭra as in our text. The whole phrase Surāṣṭra Somanātha occurs in the two contexts of the description of the recluse – सुराष्ट्रसोनाथ - सपर्यापरं and the birth of Devikā · सुराष्ट्रसोममाथदयितायाः । it may be noted that more than one word is common between the expression in the Śrīraṅgam inscription and that in the first of the two contexts in the *GK*. referred to. It would be most interesting to unearth further data on this Saurāṣhṭra–Cālukya–Hoysala connection. As it is we have no further information available.

We now come to the battle which is the main event described in the *GK*. This is foreshadowed like other historical data in the Purāṇic prelude also. As already mentioned, Nārada and the deity of War report about the battle and Śiva enlightens them as to the real divine identities of the combatants - तावेतौ यदुकुलपतिपाण्ड्यभूपालौ वत्सौ कुमारपरशुरामौ — (p. 45) Reference has already been made to the quarrel between the pupils

24. 57 of 1892; *S.I.I.* Vol. IV. No. 504.

25. *E.I.* Vol. III. 'Raṅganātha Inscription of Sundara Pāṇḍya'. pp. 7–16

of Śiva Paras'urāma and Subrahmaṇya and the intervention of a third figure mentioned as a companion of the latter, Sārasvata, who did not like the former abusing his companion Kumāra, that cursed Paras'urāma to be born as a *Kṣatrabandhu* in the southern regions. In the second stage of the narrative already explained, it is Subrahmaṇya who is born as Somes'vara. Therefore the other combatant in the battle, nemely, the Pāṇḍya, is the manifestation of Paraśurāma. The mention of the Pāṇḍya as the manifestation of Paraśurāma emphasises also the fact that although for the time being the Pāṇḍyas and the Hoysalas were fighting against each other they were, before and after the quarrel, friends This relationship between the Hoysalas and the Pāṇḍyas is amply borne out by historical facts. Other data about the Pāṇḍyan king will be set forth presently.

In the actual historical narration the description of this battle is confined to a singal line. On the other hand it is from the mythological prelude that we learn the fact of this terrific battle being waged for ninety days. It is from the *GK*. that we learn of the long duration of the battle and not from any inscriptlon.

There remains one more person to be dealt with, namely, KK. In the mythological introduction he figures as a companion of Lord Subrahmaṇya with the name Sārasvata. Paraśurāma administers a curse to him that he will be born in the mortal world. In Śiva's account we are told that it is Sārasvata who is born as the poet KK. यश्च सारस्वत: साम्प्रतं कालकलभ इति वर्तते कविचक्रवर्त्ती। यस्य प्रबन्धं श्राःयिप्यसि । (p. 45)
The significance of this, so far as the poet's literary side is concerned, we shall deal with in another chapter. In this context where we are dealing with the historical data, it would be enough to point out that the mythological framework provides for the historical fact that the poets of the Cakravarttin house were attached to the house of the Hoysalas and the Pāṇḍyas alike. In the second stage of the narrative it may be remembered that when Śiva asks Kumāra to go down as Someśvara he refers to Kumāra's friendship with Sārasvata (*suhṛtsaṅga-manorathavyasanī*) and its resumption in the mortal world.

Account in the Historical Narration

In the actual historical narration which follows there is a connected account of the domestic and political lives of Nara-

siṁha II and Someśvara. As the available manuscript of the *GK.* ends abruptly the account is carried only as far as the arrangements made by Narasiṁha for the marriage of prince Someśvara. Narasiṁha as the father of Someśvara is naturally the dominant figure in the narrative in the available pertion and of Someśvara we have here the description of only of the early part of his life. Although we have already mentioned the data about Narasiṁha II as given in the historical portion while we dealt with the mythological portion, we may for the sake of continuity narrate briefly the account of Narasiṁha II given in the historical portion.

The account starts with poetic descriptions of the Hoysala capital Dorasamudra and the Hoysala dynasty in general. Narasiṁha II is then introduced as the son of Ballāla II. There is then a poetic description of the greatness of Narasiṁha II and his varied qualities. Once on the night of the eighth day of the dark fortnight he was in the midst of his austerities when he is met by a recluse of the name Paramānanda Siddhi who eonveys him the blessings of his guru Adbhutānandasiddhapāda from Surāṣṭra Somanātha shrine. He conveys the blessings to his queen Kalāvatī who was in the harem performing her austerities. These austerities of the king and queen were for the sake of progeny with which they have not been blessed so far. The blessings in the form of the holy ashes taken to the queen indeed proves effective and in a short while the queen is in the family way. There is a short poetic description of the queen in this condition. This is followed by a brief description of the happy event of the birth of a prince to Narasiṁha II and Kalāvatī. The saṁskāras of the first stage for the child are gone through. Unfortunately soon after the tonsure ceremony Queen Kalāvatī passes away and Narasiṁha enjoins upon one Padmāvatī whose probable identity we have alredy discussed, to tend and bring up the child. The prince who is called Someśvara is then described as undergoing studies befitting his position, scholarly as well as those relating to his royal duties. King Narasiṁha is now concerned about the marriage of his son Someśvara and accordingly to find a suitable bride sends messengers to all places almost daily.

It is at this juncture that the messenger from Rājarāja III, the Cola king, arrives at the Hoysala court, Even before the actual entry of the messenger, Narasiṁha guesses that this arrival is concerned with the troubles given to Rājarāja III by maṇḍalikās iike the Magadha chief who had joined hands with the Pāṇḍyan king. The Cola messenger enters now and appraises the king Narasiṁha

of the plight of his master Rājarāja III and requests him to save the Cola king from his own enemies who had surrounded him on all sides. There has been a confederacy of the enemies of the Cola king under the leadership of the Pāṇḍyan king. Narasiṁha is for a while disturbed as he was engrossed at the thought of his son's marriage and wonders how he could go to the Cola country at that time. But minister Mallikārjuna who is nearby, now tells the king that help to the Cola was urgent, in fact the visit to the Cola country may also indirectly help in the marriage of the prince and that Narasiṁha could take with him to the Tamil country the prince and the members of the harem. After due consultation with the astrologers, Narasiṁha II decides to start on the tenth day and asks the messenger to return to the Cola court and inform Rājarāja in advance of his own departure to the Cola country. Now Narasiṁha becomes completely engrossed in the task of helping his Cola friend. The tenth day arrives and Narasiṁha starts from Dorasamudra with his son and members of the harem. There is a poetic description of the march of Narasiṁha II and his forces and the few sidelights of a historical nature will be referred to presently.

The first historical event in the expedition as narrated here occurs at Mahendramaṅgalam on the border of the Cola country. Here Narasiṁha fights with Adhikamān, the chief of Tagaḍūr (Dharmapurī). Narasiṁha camps at Mahendramaṅgalam for a few days. Events become more crowded and complicated during the days of his stay there. The Pāṇḍyan king defeated Rājarāja III and the Kāḍava chief who had turned against the Cola king, captured Rājarāja III when he was trying to approach Narasiṁha and imprisoned him at the fort Jayantamaṅgalam. The poet describes briefly the dejection of Narasiṁha at the untoward turn of events. Casting away his dejection Narasiṁha becomes indignant. The first reaction expresses itself in a second march against Adhikamān. Narasiṁha breaks into the fortress of Mahendramaṅgalam and kills Adhikamān by the side of the S'iva temple. From there Narasiṁha proceeds to the Cola country.

Narasiṁha reaches the northern bank of the Kāverī near Srirangam and camps there. From there he sends his daṇḍanāthas to proceed to Jayantamaṅgalam to release the Cola king imprisoned there by the Kāḍava.

The Cola friend is released and the Pāṇḍya is vanquished and made to render tribute. The encounter of the Pāṇḍya to

which a single line is devoted in the narrative is the same as the 90 days' battle described with greater importance already in the mythological preamble.

The further incidents narrated in the history portion stand by themselves as they are not foreshadowed or symbolically represented in the Purāṇic prelude. These are also details on which there is not much light from the epigraphical side. The narrative proceeds to describe the marriage of Someśvara. Reference was already made to emissaries being sent in all directions to find out information about a suitable bride for Someśvara. Some of them are now said to return and announce to Narasiṁha through a recluse lady whose name is found in a rather doubtful form as 'Gamalā'. This female recluse narrates to Narasiṁha the history of a ruler named Vallabha. She says that although a righteous and capable ruler he was more inclined to spend his time in the antaḥpura assigning the burden of the state to his ministers (amātyāyattasiddhi). Five ministers of his are mentioned also without any name—

निचिक्षेप सकलमपि राज्यभारं पञ्चसु सचिवेषु । (p. 82)

The ruler had two sons, Nandideva and Kṣemarāja who were quite young. The ministers were carrying on the affairs of the kingdom. After this there is a long description by the poet of the bad ways and vicious propensities to which several rulers are prone to but owing to the gaps and corruptions of the passage here we are not in a position to relate this description exactly to king Vallabha. However from what follows we are able to gather that things were taking a bad turn in the State and according to the saying 'as the king so the subjects' the people had also probably become undisciplined. The ministers, according to our text, fearing a political upheaval (*janapadakṣobhaśaṅkayā*) banished the king along with his whole family (*sāvarodhatanayam niṣkāsayāmāsuḥ*).

The unfortunate Vallabha thus deposed and sent out has to go about and make an effort to support his family. In his wanderings nobody comes forward to offer him any help, being afraid of the ministers. His wanderings bring him to the Gūrjara country where luckily there is a turn in his affairs. The work now mentions a king named Śūrapāla, ruler of that country, who offers refuge to Vallabha. The actual parentage of the girl married to the first son Nandideva is not clear in the text but it is clearly seen that the second son Kṣemarāja is married to Nāgadevī,

daughter of Sûrapāla. The second son gets also as dowry, as the text says, a fourth part of the Gūrjara country. Nandideva begets a son named Vallabha, and Kṣemarāja, by the grace of the Goddess of Somanātha shrine in Surāṣṭra, a daughter named Devikā. An incorporeal voice is made to say at this juncture that the daughter of the second son, namely Devikā, will get for her husband a Cakravartin and that her mother Nāgadevī will then have a further issue, a son who would become a Cakravartin. Accordingly a son named Deva is born to Kṣemarāja and Nāgadevī. The work then records the passing away of all the elders, Śūrapāla and his daughter Nāgadevī, Vallabha and his second son Kṣemarāja.

Misfortunes now overtake the Gūrjara country. Erstwhile feudatories occupy it and a famine follows. Nandideva, the elder son of Vallabha, moves out of the Gūrjara country, taking with him his own son Vallabha and the children of his younger brother, Devikā and Deva. Several persons seek the hand of Devikā but unwilling to bestow her on any inferior person, Nandideva places her in an unknown place under the safe custody of his own son Vallabha and Devikā's younger brother Deva and reaches Kāñcī. At Kāñcī he offers worship at the shrines of Varada and Ekāmranātha. With this Gamalā ends the narration of the previous story of Devikā. Gamalā submits to Narasiṁha that he might himself or through emissaries seek the hand of Devikā for his son Someśvara.

Narasiṁha replies that this was a worthy bride of whom he has heard enough. What Narasiṁha means is probably that his emissaries who have been going about had spoken to him about the king Vallabha, his family and princess Devikā. Narasiṁha adds that he would himself go to Kāñcī and see about this marriage. Unwilling to delay the matter Narasiṁha decides to start the very next day. He tells his minister Mallikārjuna that he would go in advance ostensibly to offer worship to Lord Varadarāja and that the minister might follow him with a large retinue a little later.

Unfortunately the avilable manuscript comes to an abrupt stop here. We are not in a position to know how far the narrative in the work extended. It should have certainly dealt with elaborately the marriage of Someśvara and probably also with Someśvara as ruling from Śrīraṅgam.

SOME SPECIFIC POINTS EXAMINED

I. *The tradition of the Yādava-origin of the Hoysalas*

That KK. follows tradition regarding the origin of the Hoysala family is clear from the references to the Hoysala kings as *Yadukulamahattarāh* and also to Narasiṁha throughout the work on many occasions as *Yadukulamahattarah pārthivah, Yadukulajanmā* and *Yadupati*. The *Rukmiṇikalyāṇa*[26] also refers to the Yadu lineage of the Hoysalas and compares[27] one of the kings of this family, Ballāla III (1291-1342 A. D.) to Kṛṣṇa Himself. Numerous Hoysala records in the Karṇāṭaka bear evidence for the Hoysala-Yādava conection. The inscriptions about this family recount the story of Sala, the eponymous ancestor killing a tiger at the exclamation 'Poya Sala' of a priest and also trace the geneology of this Sala from Brahmā through Yadu as Brahmā, Atri, Candra, Purūravas, Āyus, Nahuṣa, Yayāti, Yadu and Sala, Titles like *Yādavakulāmbaradyumaṇi, Yādavacakravartin* and *Yadukulatilaka* are given to all Hoysala kings. Moreover, the Hoysala capital Dorasamudra or Dvārasmudra is equated with Dvāravatī or Dvārakā, the capital of Kṛṣṇa, as evident in another title assumed by the Hoysala kings, namely, Dvāravatīpuravarādhīśa.

Historians,[27a] however, do not give credence to this Yādava tradition. For, the tracing of Purāṇic descent has been a recurrent practice amongst many later dynasties. Therefore scholars discard the Yādava origin of the Hoysalas and consider them only as an indigenous family who became prominent in the Karṇāṭaka region after the Gaṅgas and the Western Cālukyas ceased to be imperial

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26. वंशे यदोर्होंलसनामधेयः पुरा किलासीत् प्रवरो नृपाणाम् ।
अद्यापि न म्लानिमुपैति कर्णे लोकस्य यत्कीर्तिमयोऽवतंसः ॥

27. धनञ्जयेनाप्तवता रणेषु गोत्पा(त्रा) च नायो ˘ ˘ भूभृता च ।
गतं प्रतिष्ठां बलभद्रभाजा यदोः कुलं येन मुरारिणा च ॥

27a. Rice, *Mysore Inscriptions*, p. lxxxv.
Hayavadana Rao, *Mysore Gazetteer*, Vol. II. Part II, p. 1309.
Sewell, *Historical Inscriptions of South India*, p. 57
Coelho, *Hoysala Vaṁśa*, p. 10

powers. On this basis it has been suggested that titles like *Yādava Nārāyaṇa* and *Yādava Cakravartin* might have been assumed by the Hoysala kings only to proclaim their supremacy over the Yadavas of Devagiri or the Sevuṇas, their neighbours on the North with whom they fought incessantly.

It is well known that the Hoysalas were called also Ballālas. Although no scholar has discussed the origin of the name Ballāla it has been generally taken that the line of kings came to be known by that name after the personal name of Ballāla II, because he was the most famous of the Hoysala kings. However in later times the term Ballāla had developed a community connotation and uptodate there are classes of people both in Kannada and Tamil areas called Ballālas and Tuluva Vellālas- Accounts of Kāñcī region preserved in old records refer to Vallālas or Vellālas from the Tulu country being settled in Tondamandalam.[28] Such a thing would be only natural in the course of the historical events in the centuries we are dealing with when the Cola power was on the wane and the Hoysalas were time and again in the Cola country to interfere or help. However quite recntly an attempt has been made to explain the name Vellāla by relating them to the ancient agricultural community referred to in Tamil Saṅgam literature as Velir.[29]

As our work is concerned mainly with Narasiṁha II and Someśvara, it does not deal with the earlier kings of the dynasty. On them we get some information in the *Rukmiṇīkalyāṇa* kāvya of V. C., the grandson of our poet and this we have dealt with elsewhere.[30]

II. *The Hoysala Capital Dhorasamudra*

KK. using all the rhetorical resources describes the Hoysala capital Dorasamudra, placing it on a par with Mathurā, Vidiśā, and Dvārakā (pp. 60-1). It is significant that here as well as in a later context (p. 78), the name of the city is given as Dhora-

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28. Taylor, *Mackenzie Mss. Cat.* III, pp. 430-3; Caldwell, *Comparative Grammar in Dravidian* (1913 Ed.) p. 33; Raghavan, *Presidential address to the 21st Session of the A. I. C. C. at Srinagar*, 1961, pp. 49-50.

29. *J. I. H.* Vol. XLII, Part III, Dec. 1964, pp. 877-85.

30. *Int. to the Alaṁkārasarvasva with the Sañjivanī*, pp. 38-40.

samudra with an aspirated syllable. It has been pointed out by Fleet[31] that the aspirated form of the word is found in some inscriptions in the Karṇāṭaka region. Derrett[32] adds that the Persian accounts also give the aspirated form and that Dhora might be after Dhruva, the name of a person who constructed a lake or a Samudra in that place. It is to be decided whether the first component of the name is Dvāra or Dhora. Kannada inscriptions have the unaspirated form Dora in most cases and Tamil inscriptions Torai and Turai. If it is Dvāra it would fit in with the traditional descent of the Hoysalas from the Yādavas and the name Dvāravatí occurs in Sanskrit inscriptions of the Hoysalas. In view of all this it is striking that the *GK.* consistently gives the aspirated form Dhorasamudra and therefore this is likely to be the original and correct form.

III. *Hoysalas as Kuntaleśvaras*

In two contexts in the *GK.* Narasiṁha II is referred to as *Kuntalapati* and *Kuntaleśvara.*[33] This requires explanation as the Hoysala territory cannot be exactly designated as Kuntala. Kuntala of course would refer to the territories of the Western Cālukyas and the Yādavas of Devagiri or the Sevuṇas. From the Hoysala inscriptions it could be seen that the title *Kuntalapati* was first taken by Ballāla II to mark his victory over the Sevuṇas.[34] Narasiṁha II had inherited the large empire of Ballāla II and it stands to reason to suppose that the title *Kuntalapati* borne by

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31. *Bombay Gazetteer*, Vol. I, part II, p. 491.

32. *Hoysalas*, pp. 34, 221.

33. कुन्तलपतेस्सन्ततं निश्चिन्तस्यापि चेतसि पदं चकार कुमारपरिणय-चिन्ताभार: । p. 76

    राजराजा स्वराजधानीतस्सपरिवारं निर्गत्य सुहृद: कुन्तलेश्वरस्य परिसरमागच्छन् (p, 79)

34. P. 101, *E. I.* Vol. VIII; *EC.* Vol. VII. Shikarpur 225 dated 1204 A. D.

Ballāla II was carried over to his son also. Moreover, from epigraphical evidences[35] Narasiṁha II himself is known to have waged successful battle against the Sevuṇas.

Kuntala is a well-known name in literature and epigraphy although its original and correct extent was what was comprised in the empires of the Vākāṭakas, Rāṣtrakūṭas, Western Cālukyas and Yādavas successively. Sometimes in a general and enlarged sence it was applied to some more cont guous territories also. As pointed by Mirashi[36] Kuntala in ancient times comprised North Canara and parts of Mysore also. In a 11th century inscription even Vanavāsi is included in the Kuntala country. In literary tradition Kuntala has played a prominent part being more or less identical with the Vidarbha region. As a poet KK. naturally likes to keep the association with the name Kuntala for the family of his patrons.

IV. *Ballāla II, Narasiṁha II and Mallkārjuna*

On the Hoysala kings Ballāla II and Narasiṁha II the facts narrated in our work do not contain anything involving controversy or discussion. Indeed even on the epigraphical side there is hardly anything controversial about these rulers and their regnal years. The political incidents in which Narasiṁha II participated along with prince Someśvara will be dealt with presently and there is no need to repeat them here. But there is one fact which is mentioned in our work about which some discussion is necessary. It relates

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35. E. g. *E. C.* V Hassan 84 dated 1230 A. D.

युध्यन्नुत्तरदिग्जयेषु समरारम्भे नृसिंहो नृपः
शत्रूणां रुधिरैरपूरयदसौ तत्तुङ्गभद्रातटीः ।
भ्रष्टैः क्ष्मापतिभिर्दिशो निजयशःपूरेण रोधोऽन्तरं
वीरैर्विक्रमपालपावुसमुखैर्देवाङ्गनामन्दिरम् ॥

Vikramapāla and Pāvusa were prominent leaders on the side of the Sevunas who were killed by Narasiṁha II. They are referred to in other inscription of Narasiṁha II also.

36. Pp. 164-6, *Studies in Indology.*

to a minister named Mallikārjuna during the reign of the two rulers Ballāla II and Narasiṁha II.

Minister Mallikārjuna

The *GK*. mention Narasiṁha II as having a minister Mallikārjuna. He is said to accompany Narasiṁha II in his march to the South. But no such minister is known in the time of Narasiṁha II and Someśvara from inscriptional evidence. None of the earlier writers on the Hoysala history speak of a minister of this name. In view of this we will draw attention to three references to a Mallikārjuṇa whose identity with the minister mentioned ln the *GK*. might be considered.

Of these the first is a record[37] at Gubbi dated 1226 A, D. wherein a certain Nāgaṅṇa is grealy praised as minister of Bllāla II and also an accountant (Śrīkarṇa) of Padmalā mahadevi, wife of Ballāla II and mother of Narasiṁha II. After Nāgaṇṇa there are references to his two sons Bhāskararāya and Mallikārjuna, the latter being mentioned as 'janavinuta', or 'honoured by people'. The second[38] is a Cannarāyapattana record dated 1231 A. D. referring to a township called Mallikārjunapura, which was according to the inrcription itself indentical with Diṇḍigūr (In Cannarayapaṭṭana) and which was rich in brāhmaṇa and religious activities. It is evident from this record thas a Mallikārjuna after whom the town must have been so-called, waa a person of some importance durıng the reign of Narasiṁha II and Someśvara

A third Mallikārjuna is the author of the famous anthology in Kannada, the *Sūktisudhārṇava* which is acclaimed to be a veritable treasury of Kannada verses. From the long colophon[39]

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37. *E.C.* Vol. XII, Gubbi 11.

38. *E.*C. Vol. V, Cannarayapattana 170;

श्रीमल्लिकार्जुनी नाम पुरी विजयते परम् ।
यामेत्य विस्मृतां विद्यां नुन्नां वाणी करोति सा ॥

39. इदु सरस्वतीसर्वाङ्गदर्पणायमानप्रतिभासनूतनपुरातनप्रमाणकविपुङ्गवप्रण-यितमहाप्रबन्धसारोद्धारमुम्, अष्टाजशस्थलवर्णनमार्गमनोहरमुं वीरहोयिस-ळदेवरायविनोदाकर्णनकौतुकोत्पादितमुं यादवकटकाचार्यसुकविसुमनोबाण-जामातृपरमचिदानन्दमल्लिकार्जुनकवीश्वरसंयोजितमुम् अप्पसूक्तिसुधार्णवदोळ्-

at the end of each āśvāsa it is known that the work was composed in order to please Someśvara and that the author Cidānanda Mallikārjuna was also honoured in the court of the Yādavas of Devagiri. From the *Śabdamaṇidarpaṇa*, a work on Kannada grammar written by Keśirāja and the colophon to the *Sūktisudhārṇava* already referred to, it is also known that Mallikārjuna belonged to a family of famous Jain authors, as he is the son-in-law of Sumanobāṇa, brother-in-law of Janna and father of Keśirāja.

There has been a difference of opinion regarding the identity of this Cidānanda Mallikārjuna with Cidānanda, son of Paramaprakāśa Yogīśvara and author of the Basral temple inscription[40] dated 1235 A. D. Narasimhacari[41] takes them to be different persons but Venkatasubbiah[42] identifies the two. M. H. Krishna[43] accepts the view of Venkatasubbiah and considers Cidānanda Mallikārjuna to be a smārta. M. H. Krishna further points out that from the internal evidence of the *Sūktisudhārṇava* it is clear that Mallikārjuna was a Śaivite.

Besides being a valuable anthology in Kannada the *Sūktisudhārṇava* is of considerable importance in the Hoysala history. For, throughout the work there are scattered references to Narasiṁha II and Someśvara and in the section *Pīṭhikāprakaraṇa* all the Hoysala kings from Sala to Someśvara are dealt with. Some of the Kannada verses in this anthology are also found in the Hoysala Inscriptions in the Karnataka.

As regards the Mallikārjuna mentioned in the *GK.* there is just a possibility of his being the Mallikārjuna, son of Nāgaṇṇa pointed out above. There is a specific reference of the father being a Hoysala minister and it is quite natural to expect the son to have continued in that office. The Mallikārjuna, author of the *Sūktisudhārṇava*, is probably later, figuring in the reign of Someśvara. While his acquaintance with the Hoysalas is clear, there is no indication of his having held any office as minister. He seems to have been an honoured literary figure of the time.

40. *E. C.* Vol. III, Mandya 122.
41. *Karṇāṭakakavicarite*, Vol. I, 369 ff
42. *M. A. R.* 1931, p. 82.
43. *M. A. R.* 1931, pp. 82–3.

V. *Date of Somcśvara's birth*

It is not known definitely when Someśvara was born. What is clear from the epigraphical side is that he was born before 1223 A. D. For, a record[44] of Narasiṁha II of that year in the Karṇāṭaka refers to Someśvara as the son of Narasiṁha and Kālalā devī. Derrett[45] after considering the details about Someśvara in the *GK* and inscriptions suggests that Someśvara might have been born in 1206 A.D. According to our text Someśvara was a kumāra of marriageable age when the Cola messenger arrived at Dorasamudra and Narasimha made arrangements for his son's wedding after his victorious expedition to the South. As will be seen presently the Hoysala activities in the South narrated in the *GK*. occurred between 1229–32 A. D. In the light of the above facts it is seen that the date of birth suggested by Derrett may hold good.

If we take into account another detail mentioned in our text, that Narasiṁha II was childless for a long time and observed many austerities for the sake of progeny along with his wife Kalāvatī, it would appear that the date suggested by Derrett is a little to early. For Narasiṁha II is known[46] to have been born in 1182 A.D. and if the event of Somesvara's birth is placed in 1206 A.D., Narasiṁha would be barely 24 then.

The continuous description in our text of Narasiṁha II as a ruler would refer to the period when he was actively associated with his father in the Government and also when he himself became the king. It is impossible that Someśvara was born after 1220 A.D. when Narasiṁha II became the actual *narapati* because that possibility would make Someśvara only nine years old at the time of the marriage proposals. Therefore the references to Narasiṁha II as a *narapati* or *mahīpāti* and also father of Someśvara should pertain to the period when Narasiṁha II was actually associated with Ballāla II. As our text describes Nara–siṁha II as having observed austerities for long for the sake of

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44. *E.C.* Vol. V, Cannarāyapaṭṭana 203

45. *The Hoysalas*, pp. 225-7

46. *E.C.* Vol. IV. Nagamaṅgala 32 - śaka varṣa 1105-neya Subhakrit - saṁvatsarada Mārgaśirṣa - śuddhapadiva - Somavāradandu kumāra-Vīra Narasiṁgadevaṁ janmotsava–mahā–dānadolu.

progeny we may suppose that Narasiṁha was very fond of his son and was eagar to arrange for an early marriage for him, say round about the 20th year of Someśvara. The Hoysala intrusion in the Southern affairs as narrated in our text ranged between 1229 - 32 A.D. We may therefore suppose that Someśvara was born about the year 1209 A.D.

VI. *Devikā, Someśvara's Queen*

The account given in our text about the marriage of Someśvara with Devikā is valuable in as much as there is only scanty information avilable from epigraphy about this queen of Someśvara. As already seen the text ends abruptly with Narasiṁha II starting for Kāñcī for making marriage negotiations with Nandideva, the uncle of Devikā. That both Narāsiṁha II and Someśvara stayed in the Tamil country after the end of the Southern campaigns in 1233 A.D. is attested by epigraphical evidences.[47] From our text it is clear that Narasiṁha II made arrangements for the marriage of Someśvara with Devikā during this period.

From the details furnished in our text about Devikā it is known that due to political exigencies and matrimonial connections with a king called Śūrapāla, her family members were forced to stay in the Gūrjara country. The name Vallabha given to the grand-father of Devikā suggests that she might have belonged to the royal family of the Rāṣṭrakūṭas[48] or Western Cālukyas.[49] But the Western Cālukyas who supplanted the Rāṣṭrakūṭas at the close of the 10th century, themselves ceased to be ruling powers in the period we are considering now.

There are three inscriptions in the Tamil country referring to this Queen of Someśvara. The first is a fragmentary record[50] at Śrīraṅgam dated 1223-4 A.D.[51], mentioning the gift of Devalā deviyār to the Raṅganātha temple at Śrīraṅgam. Unfortunately

47. *E. C.* Vol. VII, Channagiri 52 dated 1233 A.D.

48. K. R. Subramanian, *Rangaswami Iyengar Commemoration Vol.*, pp. 263-7.

49. D. R. Bhandarkar, *Index to E. I. and records of the Archaeological Survey of India*, p. 162.

50. 54 of 1892; *S. I. I.* Vol. IV. No. 501.

51. H. Krishna Sastri, *Q. J. M. S.* Vol. II, p. 121.

the phrase in which the name of the parent of Devalā is given, is corrupt in the record with a gap before davvai (*...davvaimagal Devalā deviyār*).

Of the remaining two inscriptions about Devalā or Devikā the first is an unpublished inscription[52] of Someśvara found at the Arulāla Perumāl temple, Kāñcī. This is an un-dated inscription but it seems natural to place it immediately after the marriage of Someśvara with Devikā. Here in the first verse[53] Someśvara is referred to as a universal sovereign and Devikā descended from the Cālukyan family as his chief queen. In the second verse of this record, which is unfortunately mutilated occurs the word 'kṣema', probably indicating Kṣemarāja who is known from our text as the father of Devikā. However we cannot be sure of this. From the construction of the verse and the trend of the idea the word 'Kṣema' may also generally mean 'welfare' following the marriage. It is significant that this inscription is found at the same Kāñcī to which place Narasiṁha II is known to have gone according to our text for fixing the marriage of Someśvara with Devikā.

The last record[54] about Devikā dated in the 12th year of Rāmanātha (1254–95 A.D.), son of Someśvara and Devikā, also confirms the fact of Devikā belonging to Cālukyan family. This record at Śrīraṅgam while referring to the endowment to the Raṅganātha temple made by Ponnambala mahādevi, Rāmanātha's own sister, praises her and her parents in high-flown language. In this connection the record mentions the Cālukyan lineage of Devalā, evidently a variant of Devikā–

होसलश्रीवीरसोमेश्वरसुधासिन्धोश्चालुक्यकुलकुमुदविकसनचन्द्रिकायां देवलमहा-
देवीवेलायां समुद्भूताभिनवलक्ष्मीः ।

Also the record refers to the association of Ponnambala mahādevi with Somanātha- श्रीसोमनाथदेवसरसिजसपर्यापर्याप्तसाम्राज्यविभवा

52. 602 of 1919.

53. तत्रासीदखिलक्षत्रशेखरीकृतशासनः ।
राजा सोमेश्वरो नाम स्वयंवरपतिर्भुवः ॥
दयिता देविका नाम चालुक्यकुलचन्द्रिका ।
प्रपेदे भूपतेस्तस्य प्रधानमहिषीश्रियम् ॥

54. 57 of 1892; *S.I.I.* Vol. IV, No.504.

श्रीपोन्नम्बलमहादेवी which, as already pointed out, is the presiding deity of the temple at Saurāṣṭra.

Though the Cālukyan ancestry of Devikā is thus established beyond doubt it is not clear how Vallabha and his sons Nandideva and Kṣemarāja were related to the main Cālukyan family. From the available sources on the Cālukyas nothing is known about the successors of the last king Someśvara IV. At the time of our Hoysala kings there was certainly no Cālukyan power ruling and the Cālukyan family to which Devikā belonged could only be a sub-family claiming Cālukyan relationship. At any rate Kavi[55] is too off the mark in his statement that the *GK.* describes the marriage of Someśvara with "Lakṣmī devī", the Paṇḍyan princess who along with her father Nandideva is imprisoned at Kāñcī." Nor is Derrett[56] right in considering Devikā and Devalā as two wives of Someśvara.

Although there are no details available from the epigraphical side about Devikā's father Kṣemarāja and her paternal grand-father Vallabha, there are some data known about a certain Śūrapāladeva[56a] which may be considered in connection with Devikā's maternal grand-father Śūrapāla of our text.

It has been known from an inscription at Ṭhakkarḍā in Dungarpur, Rajasthan that a Surapāladeva, son of Vijayapāladeva ruled at Dungarpur in V.S.1212 (i.e.,1155 A.D.). Halder while editing this inscription[56b] of Surapāladeva considered it along with another inscription of the above-mentioned Vijayapāladeva at Inganapat (the modern Ingnoda in W. Malwa)[56c] dated1123A.D., and pointed out that though the name of this family was not stated in both the inscriptions it could be surmised that both Surapāladeva and Vijayapāladeva belonged to a line of chiefs who took advantage of the continued war between Naravarman

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55. *Op. cit.*, p.677

56. *Hoysalas*, p.205.

56a. *I.A.* (Vol.LXI, p.225) reads the name regularly as Śūrapāladeva.

56b. *I.A*, Vol.LXI, pp.225-6.

56c. *I.A.* Vol. VI, p 51.

(1083–1118 A.D.), the Paramāra ruler of Malwa and the Solanki king Siddharāja Jayasiṁha of Gujerat (1093-1143 A.D.). Rāṭhod Sūrajmal[56d] in the course of bringing to light new material about the principality of Dungarpur which formed part of the Vāgaḍa kingdom deals at some length with two little-known sub-families of the Guhilas or Guhiladattas, namely, the Bhaṛtṛpaṭṭas (-bhaṭa or–pada) and the Āhaḍas. Herein, the author points out that the term *Bhartṛbhaṭṭā(padā)bhidhāna* occurring in the inscriptions of both Surapāladeva and Vijayapāladeva shows them as belonging to the Bhartṛbhaṭṭa family of the Guhilas. Further after an examination or some new records lately found at Dungarpur and its neighbourhood, Sūrajmal points out also that though it is not known how long Sūrapāla ruled at Dungarpur, it is certain that he was done to death by Mahārāwal Sāmantasiṁha of the Āhaḍa branch of the Guhilas before 1171 A.D., that Sāmantasiṁha ruled over the Vāgaḍa country from 1171–9 A.D., that by a change of fortune Sāmantasiṁha himself was ousted from Dungarpur and that Amṛtapāladeva, a younger brother of Surapāla ruled Vāgaḍa from 1185 A.D., as a feudatory of the Solaṅki ruler of Bhīma II (1178-1242 A.D.)

The description in our text of S'ūrapāla as a ruler of the Gūrjara country, of the political confusion that prevailed there consequent on his death and period[56e] in which these events are said to have occurred, would favour his identity with the Bhartṛpaṭṭa Surapāla mentioned above. The name 'Deva'

56d. *Srī Mahārāwal Silver Jubilee Commemoration Vol.*, pp. 422-31.

56e. So far as the period is concerned only a general agreement could be taken as the basis of our suggestion. In the actual working out of the data of the different events there may be some distance between the scheme emerging out of our text and that which could be worked from inscriptions in Gujarat mentioned above. No other Śūrapāla is seen in epigraphy during the period under consideration. And it is also doubtful if *KK.* writing from Dorasamudra, or as is more likely, from Śṛīraṅgam, had correct knowledge of the ancestry of Devikā.

given to the younger brother of Devikā would also favour the identity, as 'Deva' seems to be a common appellation of all the members of the Bhartṛpaṭṭa Surapāla family.

The Hoysalas and Tamil Powers

As is clear from our text the Cola Rajārāja III (1216-56A.D.) himself seeks the help of Narasiṁha II while the latter was at Dorasamudra and this necessitates the march of Narasiṁha II along with prince Someśvara into the heart of the Cola country. The details of these events and the kings and chiefs of the Tamil country involved in them will be dealt with presently. But before acquainting ourselves with these details it would be pertinent to know the relationship of Narasiṁha II and Someśvara with the Tamil powers. This is all the more necessary for, this intervention of Narasiṁha II and Someśvara in shaping the destinies of the Southern powers marks an important phase in the Hoysala history. The value of the account in our text about these historic incidents can be assessed if we take into account the fact that the author *KK*. was associated with both the Hoysala and Pāṇḍyan courts. KK. is also known to have made valuable gifts to the Raṅganātha temple at Śrīraṅgam. According to literary and epigraphical evidences the suburb of S'rīraṅgam was occupied by the Hoysalas from the closing years of the reign of Narasiṁha II to the first half of the reign of Someśvara's son Rāmanātha. This permanent occupation by a foreign power at the heart of the Cola country was not accomplished by Narasiṁha II all of a sudden and singly. The ground for it had already been prepared by his great grand-father Viṣṇuvardhana (1108-42 A.D.) and his own father Ballāla II (1173-1220 A. D.). The political confusion in the South also facilitated the intrusion of a foreign power. The history of these political contacts is as interesting as it is confusing. No doubt scholars have already done some spade work in this connection. Though the general outline of these events is clear there are still many knotty problems to be solved. The account in the *GK*. does clarify some of them. To enable us to understand the political events narrated in our text the relationship of the members of the Hoysala family with the two major powers in the South, the Cola and the Pāṇḍyas, is attempted here, taking into account the material availed of by the earlier writers on the subject as also some new data which have not been considered by them.

Hoysalas and the Colas

The Hoysalas' connection with the Imperial Colas has its starting point even during the formative period of the Hoysala dynasty. Ereyaṅga (1098-1102 A. D.), one of the earlier kings of the Hoysala family, while yet a general under the Western Calukyas, is known[57] to have married Mahādevī, the daughter of a certain Irukkavel who belonged to a family of chiefs who were military officers under the Colas and frequently intermarried with them.

The reign of Viṣṇuvardhana (1108-42 A.D.), the second son of Ereyaṅga, marks an important phase in the Hoysala history. For, during his reign, the Hoysalas not only established themselves on a firm footing as an independent power but also vied with the contemporary powers in their conquest and achievements. With the energetic and enthusiastie Viṣṇuvardhana at the helm of affairs and a band of sincere powerful officials under him, the Hoysala territory was extended beyond the Western Ghats. Viṣṇuvardhaua conquered for the first time the Gaṅgavāḍi province immediately below the Western Ghats, then occupied by the Cola feudatories, the Adhikamāna of Tagaḍūr. Many other conquests of Viṣṇuvardhana are found mentioned in his inseriptions but details about them are lacking. Thus more than one record refers to his conquest of the South as far as Rāmeśvaram and he is also given the title 'Kāñcīgoṇḍa',[58] the capturer of Kāñcī. Fleet[59] dismisses these Southern conquests of Viṣṇuvardhana as vain boasts. Hayavadana Rao[60] however points out that there is some truth of Viṣṇuvardhana's actual expedition to the South and mentions in this connection a record[61] in the Tamil country referring to the unsuccessful attempt made during the reign of Viṣṇuvardhana to remove images from Āḍuturai in Trichy to Halebid. We have a more positive evidence of the Hoysala influence in the heart of the Tamil country during this period in a fragmentary record[62] of the 15th year Viṣṇuvardhana, found recently in the Raṅganāthasvāmi temple at Śrīraṅgam. This

57. *E. C.* Vol. V. Arsikere 102[a].
58. *E. C.* Vol. VI, Chikmagalur, 160
59. *Bombay Gazetteer*, Vol. I, Part II, pp. 497-8.
60. *Mysore Gazetteer*, Vol. II, Part II, p, 1334.
61. 35 of 1913.
62. 440 of 1954-5.

earliest Hoysala record at Śrīraṅgam, mentions a pradhāni of Viṣṇuvardhana, but the name of the official is unfortunately lost in it.

According to the Vaiṣṇava hagiologies, it was in the period of Viṣṇuvardhana that Rāmānuja is said to have been forced to leave the Tamil country for Tirunārāyaṇapura (Melukoṭe) in Mysore and stay in the latter place for a considerable time. The various problems connected with this question like the name of the Cola king who persecuted the Śrī Vaiṣṇavas, the date of the conversion of Viṣṇuvardhana to Vaiṣṇavism and the period of Rāmānuja's stay in the Karṇāṭaka have been discussed at length by scholars.[63] No two of them are agreed on any of these issues. Whatever that may be, there is no doubt of the spread of Vaiṣṇavism in the Karṇāṭaka in the reign of Viṣṇuvardhna and also a closer contact establised between the people of the Karṇaṭaka and Tamil regions. The immediate disciples of Rāmānuja like Embār and Āṇḍān figure in a record in the Karṇaṭaka.[64] An inscription[65] from Tirugokarṇam in Pudukkottai on the other hand dated in 1145 A. D. mentions a clan of brahmana "who exercised the right of crowning kings and who had been settled in Ten Kavira-nāḍu by the king Killi who had a regard for their ancient connection with the great city of Tuvarai (Dvārakā)". The identity of Tuvarai with Dorasamudra not being proven, it is not definite wether the above-mentioned brahmans came from the Karṇataka ruled over by the Hoysalas.

It is therefore clear that during the reign of Viṣṇuvardhna the Hoysalas and the Imperial Colas could not have been on friendly terms under the circumstances mentioned above. It is not known

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63. T. A. Gopinatha Rao, *History of Sri Vaisnavas*, pp. 11-2, 34-8.

C. Hayavadana Rao, *op. cit.* pp. 1324-9.

64. *Mysore Gazetter*, Vol. II, Part II, pp. 1327-8.

A. N. Krishna Iyengar, 'The contribution of Mysore to Vaisnaviam in S. India', *Q. J. M. S.* Vol. XXXI, p. 430

65. 411 of 1902; *The Colas* p. 80 (1937 ed.)

for certain if the Hoysala invasion of the Cola country was prompted by religious considerations. Some scholars[66] have suggested that Viṣṇuvardhana might have invaded the Tamil country to avenge the treatment meted out to Rāmānuja. This is very unlikely as the truth of the alleged ill-treatment of the Vaiṣṇava teacher has been justifiably doubted by scholars.[67] Political circumstances would be enough to justify any Hoysala invasion of the Cola country. Evidence of the actual invasion of the Tamil country is however slender. Evidence may as well be cited for the friendly relations between the two powers. It is known[68] from the *Kulottuṅga Colan Ulā* of the poet Oṭṭakkūttar that Kulottuṅga Cola I (1070 - 1120 A.D.), the Cola contemporary of Viṣṇuvardhana, was married to a Hoysala princess.

Ballāla II (1173–1220 A.D.), the grandson of Viṣṇuvardhana, was one of the greatest of the Hoysala kings and his many victories over the Northern and Southern powers are praised in high-flowing language in a number of inscriptions. No doubt the inscription of the early years of his reign declare him to be an emperor of the south[69] and a conqueror of the Colas. Evidence of the conquest of the Cola country during these early years of Ballāla II does not go beyond the titles like "plunderer of the Cola camp" (Colakaṭakasūrekāra) and poetic descriptions like "the flame of valour of Ballāla II charred black the Colika territory",[70] and "Cola had his crown reduced to power"[71]

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66. A. N. Krishna Iyengar, 'The contribution of Mysore to Vaiṣṇavism in South India', *Q. J. M. S*, Vol. XXXI. p. 430.

67. C. H. Rao, *op. cit.*

68. *E. I.* Vol. XXXI, p. 225 (quoted) - "Poṟṟuvarai indu marabil irukkum tanikkulattil vandu manukulattai vāzhvitta paindalir kai mādar piḍi peṟṟa vāraṇam". (Kulottuṅga Cola married to the lady born of the matchless family belonging to the lunar race of the Golden Tuvarai).

69. E.g. *E. C.* Vol. V Cannarayapaṭṭana 150 dated 1182 A. D. —'dakṣiṇamahimaṇḍalaman saddharmam parīpālisuttum'.

70. *E. C.* Vol. V. Cannarayapaṭṭana 220 dated 1178 A.D.

71. *E. C.* Vol. V. Hassan 58 dated 1174 A.D.

(cūrṇita - cūlam Colan). Aport from the conventional nature and the variant Colika found in some cases, there is no indication also whether they refer to the local Cola chiefs or the Imperial Colas. But there are definite evidences of Ballāla II associating himself with the political affairs of the South actively in the last years of his reign. In 1217 A. D.[72] we hear of Narasiṁha II as a prince starting from the capital Dorasamudra in order to establish the Cola firmly on the throne and marching to Śrīraṅgam (Tenkalu Raṅganamele nedavandu) in this connection. Ballāla II himself assumes the titles "*Colakulaikarakṣaka*" and "*Colarājyasthāpanācārya*" from 1218 A.D. [73]

It is therefore seen that in the reign of Viṣṇuvardhana the Hoysalas had contacts only with the Colas in the Gaṅgavāḍi province and their influence on the Imperial Colas in the South are only faintly seen. Ballāla II on the other hand, had occasion to help to reinstate the Cola king of the South, the weak Rājarāja III who began his reign in 1216 A. D. The closer relationship between the Hoysalas and the Colas is also seen in a reference[74] to a certain Cola mahādevī as the crowned queen of Ballāla II even as early as 1200 A. D., also a Sāmbuvarāya being a chief in the Hoysala contingent.[75] A daughter of Ballāla II through Padmalā devī, by name Sovalā (or Somalā) figures in the records of both the Karṇāṭaka and Tamil regions. From this Derrett[76] goes to suggest that this daughter of Ballāla II may have married Kulottuṅga III.

The Hoysala influence on the Colas that started in the last few years of the reign of the ambitious Ballāla II had its full effect in the reign of his powerful son Narasiṁha II. The Hoysala dominance on the Cola country is reflected in the *GK*. and also in inscriptions. As an ally of Rājarāja III, Narasiṁha II came into contact with the Southern kings and chiefs of the time. Records of Narasiṁha II from 1218 - 33 A. D. in the Karṇāṭaka

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72. *E. C.* Vol. VI. Chikmagalur 56; *J. I. H.* VI. p. 205.
73. *E. C.* Vol. V. Arsikere 183 dated 1219 A. D.
    E. C. Vol. IV. Nāgamaṅgala 29 dated 1218 A.D.
74. *E. C.* Vol. V. Cannarayapaṭṭana 205.
75. A. Krishnamurthi, *op. cit.*
76. *Hoysalas*, pp. 107, 227.

and Tamil regions refer in glorious terms to his helping Rājarāja III, though it is not known definitely on how many occasions Narasiṁha II marched to the South in this connection. It is however clear from the *GK.* and epigraphical evidences that Narasiṁha II did this at least twice.

As a result of these southern expeditions it was also possible for Narasiṁha II to acquire a stretch of territory in the heart of the Cola country. That this Hoysala territory was in the neighbourhood of Śrīraṅgam is clear from the *GK.* and inscriptional evidences. According to our text Narasiṁha II encamped at a place near Śrīraṅgam to the North of the Kāverī. The Tiruvendipuram record which narrates the same incidents as in the *GK.* refers to the place specifically as Pāccūr which Hultzsch[77] has identified with the place of the same name near Śrīraṅgam. It is significant that there are three inscriptions[78] at Jambukeśvaram referring to "Pāccirkūṟṟam" in Rājarājavalanāḍu. A fourth record[79] from the same Jambukeśvaram in Trichinopoly dated in the 5th year of Rājendra III (1246 - 79 A.D.) states that "Kaṇṇanūr was a hamlet of Tiruvellaṟai which was a brahmadeya in Pāccīr kūṟṟam, a sub-division of Rājarājavalanāḍu". It is clear from the last-mentioned record that Kaṇṇanūr, the Hoysala capital in the Tamil region, was situated near Tiruvellaṟai in the Lalgudi district, Trichinopoly and formed part of Pāccir-kuṟṟam. This Pāccīr-kūṟṟam is evidently the same as the Pāccūr of the Tiruvendipuram record. Moreover a Kannada record[80] of Narasiṁha II dated in 1233 A.D. in the Karṇāṭaka refers to Narasiṁha ruling the kingdom from his residence in 'Pañcāla in Cola-nāḍ'. The name Pañcāla in Kannaḍa may be equated with the Pāccīr-kuṟṟam of the Tamil inscriptions. The *Koiloḷugu*[81] recording the benefactions of kings and chiefs to the Raṅganātha temple at Śrīraṅgam mentions the building of one of the maṇḍapas there by Vira Narasiṅgayya, the 'Kannadaya

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77. *E. I.* Vol. VII. p. 161.
78. 124 of 1936-7, dated in the 5th year of Someśvara.
    6 of 1937-8, dated in the 6th year of Someśvara.
    126 of 1936-7, dated in the 22nd year of Rājarāja III.
79. 117 of 1936-7.
80. *E.C.* Vol. VII. Channagiri 52.
81. Ed. Hari Rao, p. 21.

rāja' who is in all probability Narasiṁha II. This maṇḍapa must have been constructed during the stay of Narasiṁha II in the Tamil country.

Kāñcīpura is also known to have been be under the Hoysala dominance during the regin of Narasiṁha II. One[82] of his records of 1229 A.D. refers to his ruling the kingdom from the capital of Kāñci (Kāñcīpurada nelevīḍınol sukhasaṅkathā - vinodadim pṛthvīrājyam geyuttire) and another,[83] to his stationing the Kannada troops at Kāñcī after establishing the Cola on the throne -

ततः पट्टाभिषिक्तो वीरनरसिंहभूपः सकलदिग्विजयार्थं प्रवृत्तः

शरणागतचोलराज्यं (चोलं राज्ये) प्रतिष्ठाप्य

श्रीमदल्लालनाथं दृष्ट्वा दुष्टनिर्मूलनार्थं तत्र भेरुण्डवर्गं स्थापयित्वा

The last - mentioned record further refers to Narasiṁha II repairing to a headquarters built for himself at Ratnakūṭa - रत्नकूटराजधानीं प्रविष्टे सति। Evidently this place Ratnakūṭa is to be identified with Maṇımaṅgalam in the same area. Not only is Maṇimaṅgalam well - known[85] but is also actually called in inscriptions as Ratnāgrahāra.[86] That Kāñcī was under the dominance of the Hoysala is clear from a Karṇāṭaka inscription[87] of 1229 A.D. referring to Kāñcī as the eastern boundary of the Hoysala empire. Our text also refers to lhe visit of Narasiṁha II to Kāñcī in connection with the marriage of his son Someśvara.

As will be seen presently, the *GK.* refers to Mahendra-maṅgalam, the present Adamankoṭṭai in Dharmapuri, Salem

82. *E.C.* Vol. XII. Tiptur 42.
83. *E. C.* Vol. IV. Nāgamaṅgala 98.
84. Allālanātha is a variant of Arulālanātha or Varadarāja.
85. V. Rangachari, Vol. I, p. 411.
86. *S. I. I.* Vol. III, p. 50.

विद्यारमावनितयोस्समुदायमूर्तिरार्तिप्रणाशनिपुणो रमणीयकीर्तिः ।

रत्नाग्रहार इति विश्रुतनामधेयः

87. *E. C.* Vol. IV. Nāgamaṅgala 98.

district as the first halting place of Narasiṁha II and his army in their Southern expedition. The existence of Hoysala inscriptions[88] in this region from the time of Narasiṁha II to that of Rāmanātha also confirms the Hoysala influence in the latter half of the 13th century in this buffer region between the Karṇāṭaka and Tamil areas.

Matrimonial alliances between the two royal houses of the Colas and the Hoysalas during this period have been conjectured by scholars[89] on the basis of the references of the Cola Rājendra III, the successor of Rājarāja III, to Narasiṁha's son Someśvara as uncle (māmaḍi and māmā) and the name Somalā deviyār occurring in a Śrīraṅgam record of Rājarāja III.

The reign of Someśvara is unique in that he was the one Hoysala king who set up a permanent residence at Kaṇṇanūr in the Tamil country and only rarely visited his home capital Dorasamudra. The reasons for Someśvara diverting his attention to the Tamil country are not definitely known though it is evident that the acquisition by Narasiṁha II of some part of the Tamil country might have necessitated a long stay in the Tamil region for any successor of Narasiṁha II. Derrett has explained this preference of Someśvara to the Tamil country as due to his being brought up in the Cola kingdom, which as already pointed out, is not borne out by actual evidences.

The details of Someśvara's stay in the Tamil country and his relationship with the Colas and the Pāṇḍyas is not clear. However from the avilable records it is seen that Someśvara played a considerable part in the shifting politics of the South during this period. As far as his relationship with the Colas is considered it has been pointed out [90] that for some time Someśvara was inimical with Rājendra III who was not as docile as his

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88. 201 of 1910 dated 1234-5 A.D. (Narasiṁha II).
203 of 1910 (undated but refers to Someśvara); 204 of 1910 (15th year of Someśvara); 205 of 1910 (17th year of Someśvara); 202 of 1910 dated 1260 A.D. (Rāmanātha).

89. Sewell, *Historical Inscriptions of S. I.*, p. 135.
S. K. Aiyangar, *S. I. and her Muhammadan invaders*, p. 46.
A. R. E. 1936-7, pp. 72, 78-9.

90. Sastri, *The Colas*, pp. 433-47.

predecessor Rājarāja III. But towards the close of the reign of Someśvara the friendship between the two families was resumed once again. Until now no record of Someśvara has been found between 1241-56 A.D. in Trichy or Tanjore though the Karṇāṭaka records of this period mention Someśvara as ruling from Kaṇṇanūr in the Cola country.

Kaṇṇanūr, the Hoysala capital in the Cola country from 1233 A. D. is the present Samayapuram[91] near Śrīraṅgam, evidently a variant of Someśvaram.[92] Two Karṇaṭaka records[93] of Somes'vara dated 1238 A. D. refer to the capital as Vijayarājendrapaṭṭana and a copper plate[94] from the same region calls it Vikramapura, both of which are clearly the names of Kaṇṇanūr. There are at Samayapuram, still the remains of the Bhojesvara or Posaleśvara temple built by Someśvara in memory of his mother Kālalā devi.[95] Many other temples are also known[96] to have been built near Tiruvānaikkāval during the regin of Someśvara.

As far as the domestic life of Someśvara is concerned it is known from a record[97] of Rājarāja III at S'rīraṅgam dated 1248 A. D., that a certain Tīkkāṇai Nācciyār was the wife of Somes'vara and Kāmadevar, a son born of them.

Rāmanātha, one of the sons of Someśvara ruled from Kaṇṇanūr until 1264 A. D. We hear no more of Colas during this period and the accession of the powerful Pāṇḍyan king

90. Sastri, *The Colas*, pp. 433-4.
91. *A. R. E.* 1911-2, p. 22.
92. *J. I. H.*, Vol. XXXXII, p. 885 fn.
93. *E. C.* Vol. V. Hassan 93 and *M. A. R.* 1913, p. 38 - 'Colarājya-dolage Vijayarājendradapaṭṭaṇada'.
E. C. Vol. V. Hassan 94 - 'Colarājyadolage Vijayarājendram eṁba paṭṭanamaṃ māḍi'.
94. *E. C.* Vol. IX. Bangalore 6 dated 1253 A.D.
श्रीसोमेश्वरो भूमिपालः स्वभुजबलविनिर्जित चोलमण्डले स्वमनोविनोदाय विक्रमपुरनामधेयं महाराजधानीमधिवसन्
95. 20 of 1891 - 'nam ammai Kālalā deviyārkku nanṟāha nām ezuttaruluvitta uḍaiyār Posalisvaramuḍaiyārkku'.
96. *A. R. E.*, 1936 - 7, p. 79.
97. 147 of 1938 - 9.

Jaṭāvarman Sundara Pāṇḍya I in 1251 A. D. put an end to the Hoysala influence in the Cola country. Rāmanātha himself was forced to shift his capital from Kaṇṇanūr to Kundāni, just above the Western Ghats on the Mysore border.[98]

Hoysalas and Pāṇḍyas

Unlike their relationship with the Imperial Colas the connection of the Hoysala with the Southern Pāṇḍyas appear to have started only in the latter half of the reign of Ballāla II (1173-1220 A. D.) No doubt there are conventional descriptions about Viṣṇuvardhana being 'a thunderbolt in splitting the mountain of Pāṇḍya' (Pāṇḍya - gaṇḍaśailam - nirbhedanakāla - daṁbholiyum)[99] and 'a submarine fire to the ocean of the Pāṇḍyan race' (Pāṇḍya kula - payodhi - baḍavānalām),[100] and of Ballāla II from 1182 A. D as 'Pāṇḍyakuladāvānala[101] and also of 'the Pāṇḍyan territory taking to flight on seeing Bailāla II'.[102] As for as Viṣṇuvardhana is concerned the evidence of his conquest of the Pāṇḍyas does not go beyond titles like the above-mentioned. As regards Ballāla II, his many records in the earlier part of his reign show that the Pāṇḍyans referred to in the above titles are only the Ucchaṅgi Pāṇḍyas.

It is known from the annals of this period that the Pāṇḍyan war of succession between the two claimants to the throne, Parākrama Pāṇḍya and Kulaśekhara Pāṇḍya started in 1169 A.D., a few years before the accession of Ballāla II and went on for nearly two decades. The age-long enmity between the Colas and the Pāṇḍyas on the one hand and the Colas and the Ceylonese on the other took a different turn now. The Colas supported Kulaśekhara Pāṇḍya and his family members and the Ceylonese, Parākrama Pāṇḍya and his successors. There is as yet no evidence of Bāllalā II associatting himself with these incidents in the South. There is, however, an unfinished, undated record[103] of certain Hoysala Ballāla in Mānūr in the Madura district and Krishna Sastri[104] takes him to be Ballāla II. But there

98. P. 127, *Q. J. M. S*, Vol. II.
99. *E V*. Vol. V, Belur 58 of 1117 A.D.
100. *E. C.* Vol. V, Belur 17 of 1176 A.D.
101. *E. C.* Vol. V, Cannarajāpattana 150 of 1182 A.D.
102. *E. C.* Vol. V, Arsikare, 23 of 1197 A.D.
103. 150 of 1908.
104. P. 121 fn. *Q. J. M. S.*, Vol. II

are definite evidences of the Hoysalas coming into clash with the Pāṇḍyas from 1217 A.D. as evident in the titles of Ballala II and Narasiṁha II, like *Pāṇḍyarājyakolāhala*, and *Pāṇḍyagajakesari* in a number of inscriptions. The enmity of the Hoysalas with the Pāṇḍyas was inevitable due to their alliance with the Colas. As is clear from the *GK.* Narasiṁha II and prince Someśvara not only scored a victory over the contemporary Pāṇḍyan king, Māravarman Sundara Pāṇḍya I but also made him render tribute to them.

The Hoysala enmity with the Pāṇḍyas did not last for long. For Someśvara who set up a permanent Hoysala capital in the Cola country is referred to not only as *Colasthāpanācārya* but also as *Pāndyasthāpanācārya,*[105] *Pāṇḍyakulasaṁrakṣaṇa-dakṣa-dakṣiṇa-bhuja*[106] (whose right hand is skilled in protecting the Pāṇḍyan family) and *Cola Pāṇḍya-rājya-nistāraka*[107] (a saviour of the Cola and Pāṇḍyan kingdoms). Someśvara is also known[108] to have resided in 1237 A.D. in the Pāṇḍyamaṇḍala which he had acquired by his strength.

श्रीसोमेश्वरो भूमिपालः प्रबलतरप्रतापप्रसरवशीकृतपाण्ड्यमण्डलमधिवसन्

As pointed out elsewhere in this Introduction, it is clear that Someśvara was not consistent in his attitude towards the Colas and the Pāṇḍyas during his stay in the Tamil country. The *Rukmiṇikalyāṇa* in this connection refers to Someśvara marrying a Pāṇḍyan princess Bijjalā, and Someśvara's son Narasiṁha III marrying Padmamā, the niece of Bijjalā.

Except for the above-mentioned matrimonial alliance with the Pāṇḍyas nothing is known about the relationship of Narasiṁha III with the Pāṇḍyas. Rāmanātha, the other son of Someśvara, is known only to have ruled over the Hoysala territory in the Tamilnad for some time and during the closing years of

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103. 150 of 1908.
104. P. 121 fn., *Q. J. M. S.*, Vol. II
105. *E.C.* Vol. III, Nanjaṅgūḍ 36 dated 1238 A.D.
106. *E.C.* Vol. V. Aragalkūd 12 of 1248 A.D.
107. *E C.* Vol. V. Arsikere 108 of 1255
108. *E.C.* Vol. IV, Krishnarājapet 63.

his reign was forced by the powerful Jaṭavāraman Sundara Pāṇḍya I to move further north from Kaṇṇanūr.

After Jaṭāvarman Sundara Pāṇḍya I, there was much confusion among the Pāṇḍyas themselves. We hear during this period, more than one Pāṇḍyan king ruling simultaneously. Once again in the beginning of the 14th century, there was a civil war between Jaṭāvarman Vīra Pāṇḍya II (accession, 1296-7 A.D.) and Jaṭāvarman Sundara Pāṇḍya III (Accession 1303 A.D.)[109]. Ballāla III (1291 - 1342 A.D.), the son of Narasiṁha III, who ruled over the entire Hoysala territory with capitals at Dorasamudra and Tiruvaṇṇāmalai espoused the cause of Vīra Pāṇḍya. But the Muslim invasions from the North put an end to both the Hoysala and Pāṇḍyan empires.

The battles

The major events in the reign of Narasiṁha II was his active interference in the intricate political affairs of the South. Someśvara too, as the heir-apparent to the throne, took an active part in these political struggles. That these historical events form the chief theme of the *GK.* is evident in the references to them throughout the work. As seen already, even the mythological introduction appears to provide a suitable background for the incidents in representing Narasiṁha II and Someśvara as extraordinary persons who alone were capable of helping Rājarāja III who sought their protection. The Purāṇic setting supplies also some details regarding the battles fought in this connection. Later, a connected account of the same historical events is given in the course of the narration of the contemporary history of Narasiṁha II and Someśvara, A detailed account of the successful campaign of Narasiṁha II to the South is necessary not only to evaluate the historical value of the *GK.* but also to rectify some errors and interpretations made in the notices of the *GK* so far published by scholars.

The very first mention of the main battle described in the *GK.* is in a highly dramatic setting provided in the Purāṇic prelude. The context is the divine assembly and the belated arrival of Nārada there. Nārada apologises to Lord Śiva for not keeping up the promise he had made the previous day to come early

109. Pp. 203 - 4, 259, *Pāṇḍyan Kingdom.*

in the morning for reading the composition of KK. The reason for Nārada's belated arrival, he says, is his witnessing in the Southern region, a fight between the Hoysala and Pāṇḍyan kings, the like of which the sage has not seen or heard before.

प्रस्तुतप्रबन्धश्रवणाय प्रातरेव निष्क्रम्य निजनिकेतनादागच्छन्यदृच्छया चारण-मुखादाकर्ण्य दक्षिणार्धा(ण)वरोधसि यदुकुलपतिपाण्डयभूपालयो-रनालोकितपूर्वमश्रुतमपरमाश्चर्यमायोधनं वर्तत इत्युदीर्णकौतूहलः पक्रतिसुलभेन चापलेन तद्दिदृक्षुरयासिषम् । (p. 31)

Nārada, drawn towards the amazing battle, forgot himself completely. He was awakened from this trance only on being reminded of the service due to the Lord, when immediately he rushed to the heavenly regions. Śiva asks him smilingly the details of the war. *KK.* (*GK*. pp. 31 - 5) makes use of this occasion to recount through Nārada, the horrors and details of the battles fought in days of yore by Indra, Subrahmaṇya, Paraśurāma, Rāma and Bhīmasena. According to Nārada the present battle between the Hoysala and Pāṇḍyan kings, excelled them all. In a reminiscent mood, Nārada adds that he still felt like listening to the terrfic noises of the missiles and weapons in the battle, and concludes his long narration with the words that it was difficult for people like himself even to look at the battle and that only Śiva could possibly do it.

At the behest of Lord Śiva, the War Goddess (*raṇa devatā*) appears before the divine assembly when He asks her how long the battle was being fought. The War-deity replies that the battle was going on for ninety days. The narration then proceeds to say how the main actors in the Hoysala-Pāṇḍya conflict and the concerned families were manifesations of divine personalities. *KK* here represents Narasiṁha II, Someśvara and Māravarman Sundara Pāṇḍya I as manifestations of Śiva, Subrahmaṇya and Paraśurāma respectively. On these representations the questions of Lord Śiva to the Yuddhadevatā about the battle between His son Subrahmaṇya and disciple Paraśurāma is significant and indicates that Someśvara as a crown prince (Kumāra) was engaged directly in war with the Pāṇḍyan king. The important details that are known from the Purāṇic narration are therefore, the havoc caused in the encounter between the Hoysala and Pāṇḍyan forces and the active participation of Someśvara in the above battle whih was fought for ninety days.

KK. in the later context, recounting the historical events, deals with the preliminaries and details of the Southern political tangle after describing Someśvara, having attained youth and completed education and equipment as a ruling king. Though Narasiṁha II was carefree otherwise, he was a little concerned about the marriage of his youthful son. Accordingly to find a suitable bride for him Narasiṁha was sending emissaries almost everyday to different places. In the meanwhile, the door-keeper came and informed Narasiṁha II that a messenger sent by his friend, the Cola King was in great haste to have an interview with Narasiṁha II. Being posted with the latest information regarding the trouble given to the Cola king by Māṇḍalikas like the Magadha chief under the leadership of the Pāṇḍyan king, Narasiṁha ordered the door-keeper to usher in the Cola emissary quickly.[110]

The Cola messenger entered in hot haste, first conveyed the love and respect of his master Rājarāja III to Narasiṁha II and then the following message from him - "All the sāmāntas have now joined together under the leadership of the Pāṇḍyān king and have risen in revolt. They are many in nnmber and are attacking me from all directions. I am all alone and have to fight single-handed. Soon my friend (that is Narasiṁha) should come for my rescue",[111]

Narasiṁha was in a dilemma, for the help asked for by the Cola came at an inopportune moment. He was a little

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110. देवोऽप्याकर्ण्यातर्कयत्—"अस्ति नूतनि(ना) कापि किंवदन्ती 'मगधाधिपप्रभृतिभिर्मण्डलिकैर्महान्सङ्ग्रामश्चोलस्ये'ति, तदनेन प्रस्तावेन भवितव्यमि'ति तर्कयन् सहसैनमानये''त्यादिशेद(-देश)। (pp. 76-7)

111. "अस्ति कश्चिद्विशेषः यत्पाण्ड्यवचनपरिपालनपराः सर्वेऽपि सामन्तास्संभूय संयति समुत्तिष्ठन्ति। बहवस्ते बहुपरिकराश्च बहुमुखमाश्चण्डंत्रि(-माहिण्डन्ते !) चोलान्। मया पुनरेकेन सह परिकरेणाप्येकमुखं प्रतिविधातव्यम्। × × सख्ये(ख्या) सहसा समागन्तव्यम्। कालातिपातनिस्सहमिदं कार्यम्। इतः परं [कार्य] प्रमाणं प्रियसखः" इति। (p. 77)

hesitant to leave Dorasamudra as he was expecting the messengers for fixing up his son's marriage at any moment. The request of the Cola also, on the other hand, could not be refused. On consultation, the minister Mallikārjuna advised Narasiṁha to go to the Tamil country at all costs for helping Rājarāja III. For, according to the minister, the marriage of Someśvara could be fixed in the Tamil country if Narasiṁha took his family along with him but the request of Narasiṁha's friend Rājarāja could not be fulfilled by his staying at Dorasamudra.[112] The astrologers fixed the tenth day as suited for starting on the expedition. Narasiṁha II ordered the Cola emissary standing before him to report to Rājarāja, Narasiṁha's arrival in advance. Narasiṁha too left the assembly for making the arrangements for the Southern march, which occupied his whole attention from that time onwards.

On the tenth day, Narasimha II started from Dorasamudra along with his family and a poetic description of the march is given in which indirect reference occurs to enemy-kings, Pāṇḍyan banner and the Tamil people.[113] Having covered the long distance, Narasiṁha II with a small retinue reached the fort Mahendra-maṅgalam that was occupied by the arrogant Adhikamān who was a strong outpost at the entry of the Drāviḍa country. The Hoysala

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112. 'अहो महदिदं विषमं प्रस्तुतस्य पुरुषकारस्य यत्कवचभ(ह)रस्य कुमारस्य परिणयनमङ्गलमस(लसं)विधानाय कन्यारत्नान्वेषिण: प्रेषिता: पुरुषा: । ते तु मासंन्न(आसन्न)-मायास्यन्ति । तदस्माभिरत्रस्थै-स्संविधातव्यम् । × × तत्र सावरोधतनयं गं(ग)तवद्भिरप्य-स्माभिः प्रथममास्थितं शक्यं पूरयितुं, न सख्युस्समीहितमत्रस्थैस्तदस्माभि: सर्वथा गन्तव्यमेवे'ति मन्त्रितं मन्त्रिणा मल्लिकार्जुनाभिधानेन । (pp. 77-78)

113. दशमेऽहनि मौहूर्तिकानुमते सान्तःपुरकुमारपरिवारः निर्गत्य नगरा-द्धोरसमुद्राद् विलिव (रविरिव) दक्षिणं दिशमयं(यन्) न (प्र)ति-नृपतिनारीनयनवारिवर्षेण × × × अपि च वर्त्मनि भूधृ(भृ)-तामचलानां बलं मदच(त)रलचारणभटचरणचस्सणै (-चण्डनै !)श्चा-लयन्, × अन्तरान्तरा परिस्फुरितशफरलाञ्छनाः पवनवशरचित-

(Contd. on the next page)

king was engaged in a war with his rival Adhikamān who was venturesome and crafty in battles.[114]

Narasiṁha II tarried at Mahendramaṅgalam for some time. During this interval, he heard the ill-fated news from his secret messengers that Rājarāja III, defeated in a battle (place not mentioned) by the Pāṇḍyan king was coming out with his retinue from the Cola capital to reach his friend, the Kuntaleśvara (i. e., Narasiṁha). The messengers continued that on the way, Rājarāja III and his party were mercilessly and unexpectedly attacked by the Kāṭaveśvara whose contingent consisted of foresters, mlecchas and vaideśikas. In the battle that ensued the victorious Kāṭaveśvara captured alive the Cola king and dragged him to his capital Jayantamaṅgalam.[115]

On hearing the above news Narasiṁha was sorrow-stricken and the fact that his friend Rājarāja was alive became the only

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113. (From previous page)
तरङ्गासु(स्त)रङ्गिणीः पाणिसती(पाण्डचवी)रपताका इव समीक्ष्य साधिक्षेपं समुलङ्घ[न]यन्, विविधकुसुमकेसरकर्पू(र्बु)गमलकान्तलम्ब-मञ्जरीमनोज्ञामरण्यानीमलकावलीमिव द्रमिडसुदृश(शा)मवाहरन्, बलेत(लैः) कृ(क)तिपयैः प्रस्थानकैरतिलङ्घ्य दूरमण्डव(-मध्वा)नम् अधिकमानेन माति(नि)नाधिष्ठितमुपससाद महेन्द्रमङ्गलाभिधानं महद्दुर्गम् । (pp. 78-9)

114. तत्र द्रमिडदेशद्वारप्रवेशप्रत्यादेशवक्षस्तटवज्रकवाटेन निजहुनि(भुज?)-परिघ(I)दण्डदोष्णा विषमस्थर(समर)साहससरसिकेन तेन (i. e. अधिक-मानेन) सह नृपतेः (i. e. नरसिंहस्य) अवर्तत महदायोधनम् । (p. 79)

115. यत्पाण्डयपतिना पराजितस्साम्पराये राजराजः राजा स्वराज-धानीतः सपरिवारं निर्गत्य सुहृदः कुन्तलेश्वरस्य परिसरमागच्छन्नन्तरा वर्त्मनि निरन्तरवनचरचार[चोर]भटचटुलसैन्यनासीरेण × × × म्लेच्छदार(देश?)वैदेशिकबद्धवल्लम(वृ)द्धस्कन्धेन निश्चिन्तमभिव(प)-त्य काटवेश्वरेण जितकाशिना सपरिकरमाजौ जीवग्राहमगृह्यत । तेन निष्कारणनिर्यतितशुका(शुष्का)शनिना × × अरातिना (i. e. काटवेश्वरेण) नरपतिना(रा)कृष्टः स्वपुरं जयन्तमङ्गलं प्रापित इति । (pp. 79-80)

prop to sustain him. Though much afflicted and angry, Narasiṁha did not succumb to his feelings. Along with his retinue, Narasiṁha launched an attack on the ramparts of his enemy Adhikamān, successfully entered the fort, captured Adhikamān who faced him throbbingly and impaled him near Antakāripura.[116] Then to release his Cola friend, Narasiṁha entered the Cola country fertilised by the Kāverī. After a few days' journey, Narasiṁha encamped near Śrīraṅgam on the Northern banks of the Kāverī with the great shrine of Viṣṇu. From his camp, Narasiṁha despatched his generals in all directions to crush the revolting samantas, and effected the release of his dear friend, the Cola king. Narasiṁha also made the powerful Pāṇḍyan king to pay tribute to him.[117]

To evaluate the historical importance of the *GK.* with reference to the details of the victorious Southern expedition undertaken by Narasiṁha II collation of the above incidents in our work with those described in epigradhy is necessary in this context. A point to be noted in this connection is that Narasiṁha II rendered helpto the Cola king on more than one occasion.[118]

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116. अथ सव्यथोऽपि सावहिद्ध(त्थ)ममर्षणस्सह परिवारमुपनिपत्य परपुरप्राकार(रं) सः प्रविष्टदुर्गस्संमुखागतमधिकमानमन्तकासुरमिव पुरः परिस्फुरन्तमन्तकरिपुरन्तकारिपुरान्तिके शूलमारोपयामास । (p. 81)

117. ततः प्रियसखविमोक्षाय मरुद्ध(द्वृ)धामातृकान्देशानवततार । तदनु सत्वरः कतिपयाह(हः)कृत [:] प्रयाणकः कवेरदुहितुरुत्तरे तीरे × × श्रीरङ्गस्य विरचितस्कन्धावारस्समन्ततः प्रतिसामन्तपीडनाय प्रेषयामास दण्डनाथान् । विमोचयामास सखायं चोलेश्वरम् । करदीचकार चक्र(क्रा)रतलताडनमुखरशतमखमकुटकर्णोत्त(-र्मोग्र)-भुजचण्डिमानं पाण्ड्याधिपम् ।

118. Pp. 198–205, *J.I.H.* Vol. VI. '*The Hoysala establishment of the Cola King*' – A. Venkatasubbiah.
P. 120, *Q. J. M. S.* Vol. II. '*The Hoysala in and beyond Mysore*', H. Krishna Sastri. *The Jagannātha Vijaya*, a Campū in Kannaḍa by Rudrabhaṭṭa composed in the reign of Ballāla II, refers to the latter as *Rājarāja-pratiṣṭhānirata* in the invocatory stanza (*Karṇāṭakaka-vicarite*, Vol. I, p. 211, R. Narasimhacari).

Even as a crown prince, Narasiṁha II is referred[119] to with the titles like *Magararājyanirmūlana*, *Pāṇḍyagaṇḍaśailavajradaṇḍa*, *Colarājyapratiṣṭhācārya* and *Kāḍavakulāntaka*. That the expedition referred to in the *GK.* is not the first of its kind can be seen from the work indirectly in two contexts. The first is the reaction of Narasiṁha II on hearing the news of the arrival of the Cola messenger at Dorasamudra. Even before the message is conveyed to Narasiṁha, he rightly guesses the mission of the Cola messenger as referring to the trouble given to Rājarāja by the rebellious subordinates like the Magadha chief in alliance with the Pāṇḍyan king. The second is the preamble[120] in the message of Rājarāja III. Herein, the weakness of the Cola king in his depending entirely on Narasiṁha II is revealed and the help rendered by Narasiṁha II previously in also indicated. The fact that the minister Mallikārjuna advises in our work Narāsiṁha II that the king might go to to the Cola country with his whole family and his son's marriage might as well be arranged there rather than at Dorasamudra shows that already close relations prevailed between the Hoysalas and the Colas.

When did the Hoysala intervention referred to in our work occur? It is possible to fiix the date of the above incident within narrow limits, from the evidences furnished in the *GK.* and inscriptions. The *GK.* mentions the events a few years before the coronation of Someśvara. Though there has been some controversy regarding the initial regnal year of Somesvara there is no doubt of his accession to the throne before 1235 A.D., the latest known regnal year of Narasiṁha II. According to the *GK.* therefore, the events could be placed between 1230-34 A.D. There are in the Karṇāṭaka and Tamil countries some inscriptions[121] which form collateral evidences to the details

119. *E.C.* Vol. IV, Nāgamaṅgala 29 dated 1218 Ā.D. The accession of Narasiṁha II was in 1220 A.D. See also A. Venkatasubbiah, op. cit., p. 201.

120. विश्वायुषि भवति विद्यमाने न किञ्चिदूनमस्माकम् । यद्दुरितमिह तदपि सुखोदर्कं भवेदेव ।

121. 142 of 1902; *E.I.* Vol. VII, 160 ff.
ĒC. Vol. XII. Gubli 45.
P. 439; *The Colas*.

mentioned in the *GK.* in this connection. Of such inscriptions, the earliest is the one at Tiruvendipuram in the S. Arcot district and bears the date 1231-32 A.D. The latter date brings down the upper limit of the date of the incidents according to the *GK.* by a few years.

The Tiruvendipuram inscription mentioned above is the only inscription which is directly concerned with the incidents narrated in the *GK.* and which contains some details also. There are moreover, some inscriptions, which though in the form of pras'astis or endowments indirectly refer to a particular or some particulars mentioned in the *GK.* These epigraphical data which either confirm or supplement the information supplied in the *GK.* would now be dealt with.

Of the above - mentioned inscriptions there is only one in the Karṇāṭaka region already referred to namely at Arakere, Gubbi Taluk, Tumkur district and bears the date 1233 A.D. The purpose of the record is the gift by Narasiṁha II of the village Arakere to the daṇḍanāyakas Appaṇṇa and Goppayya. The donees are described in the record as the generals who fought with Kāḍavarāya and released the Cola king; Appaṇṇa is specifically referred to as "the plunderer of the Tigulamaṇḍala" (Tamil country). The above description of the two daṇḍanāyakas not only confirm the information in the *GK.* of Narasiṁha II sending two of his generals from his camp near Śrīraṅgam to release Rājarāja III, but also give their names as Appaṇṇa and Goppayya.

Among the inscriptions in the Tamil country there are a few praśastis[122] of Māravarman Sundara Pāṇḍya I (1216-1238 A.D.), the contemporary of Narasiṁha II. In the course of eulogising the above Pāṇḍya king, these records mention the cause of the fight between the Cola and Pāṇḍya kings and also describe the batlte that ensued between them. According to these Pāṇḍyan pras'astis, Rājarāja, who was compelled on a previous occasion to pay tribute to Māravarman Sundara Pāṇḍya I, refused to do so. As a result a battle ensued between the Cola and Pāṇḍyan kings and in the battle the Colas suffered heavy losses. The victorious

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122. *The Colas*, pp. 421, 439.

Pāṇḍyan king entered the Cola capital, Muḍikoṇḍaśoḷapuram and had a Vijayābhiṣeka performed there. The *GK*. refers to the secret messenger of Narasiṁha II bringing him the news of the defeat of Rājarāja III by the Pāṇḍyan king while Narasiṁha II was staying at Mahendramaṅgalam. Nilakantha Sastri,[123] has pointed out that the Pāṇḍyan praśastis with the above details are not earlier than 1236 A.D., and that the event in the Pāṇḍyan eulogistic verses is the same as that mentioned in the *GK*. Being in the form of a message to Narasiṁha II the reference to the battle between Rājarāja III and Māravarman Sundara Pāṇḍya I in our work is brief and does not enlighten us on the cause of the Cola-Pāṇḍya enmity, which we find in the Pāṇḍyan inscriptions. No Cola record refers to the above event and the reason for this silence in the Cola records is quite obvious.

That the defeated Rājarāja III took to flight seeking the help of Narasiṁha II, and was met on the way in a battle by the Kāḍava chief and taken to the latter's capital Jayantamaṅgalam are known from the *GK*. The Tiruvendipuram record dated in the 16th year of Rājarāja III refers to the capture of Rājarāja III by the Kāḍava chief and also the sequel in great detail. Though the *GK*. does not mention the name of the Kāḍava chief, it could be made out from the Tiruvendipuram record that he is Kopperuñjiṅga. There are a few inscriptions[124] of this Kāḍava chief, which boast of his victory over the Cola. Of these Kopperuñjiṅga-records, the one at Vāyalūr[125] in Wandiwash Taluk, N. Arcot district is noteworthy for mentioning Tellāru[126] as the place at which the Kāḍava chief waged a successful battle with Rājarāja III.

The last and the most important inscription that is connected with the historical events in the *GK*. is the one at

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123. *The Colas*, p. 439.

124. *The Colas*, p. 424

125. S. R. Balasubramaniam, 'Kopperuñjiṅga-his life and times' (*J. of the Madras University*, Vol. IX, No. 3, pp. 314-7)
K. Venkatasubba Iyer 'Vayalūr inscription of Kopperuñjiṅga', *E. I.* Vol. XXIII, p. 177.

126. Tellāru is a place 30 miles South of Kāñcī. (*The Colas*, p. 424).

Tiruvendipuram, near Cuddalore in the S. Arcot district. The following are the relevant details of the above inscription as found in the translation[127] of the same by Dr. Hultzsch :

"In the 16th year of Rājarāja, Vīra Narasiṁha heard that the Kāḍava had captured the Cola emperor at Sendamaṅgalam and that he destroyed the kingdom with his army, and that the temples of the God (Śiva) and the places (sacred to) Viṣṇu were destroyed; he exclaimed : 'This trumpet shall not be blown unless (I shall) have maintained my reputation of being the establisher of the Cola country'. He started from Dorasamudra, uprooted the Mahara kingdom, seized him, his women and treasures, and halted at Pāccūr. Then the king was pleased to order - 'Destroy the country of Kopperuñjiṅga and liberate the Cola emperor'. We, the glorious great minister, the very confidential servant, Daṇḍinagopa Jagadobbagaṇḍa Appaṇṇa Daṇḍanāyaka and Samudra Goppaya took leave (from the king) and started. We destroyed the villages Ellēri and Kalliyūrmūlai where Kopperuñjiṅga was staying ....killed among the king's officers Vīragaṅganāḍālvan and Cīnattarayan and four officers including Parākramabāhu, the king of Īḷam. Having worshipped the God of Ponnambalam, we started again and......... destroyed the port towns on the sea to the east of Sendamaṅgalam and seized and plundered the women. When we advanced against Sendamaṅgalam and were going to encamp there, Kopperuñjiṅga became afraid and submitted to the king that he would release the Cola emperor. As the king agreed and despatched a messenger to us, we liberated the Cola emperor, went (with him) and let (him) enter his kingdom".

The above narration by the two Daṇḍanāthas of Narasiṁha II engraved at Tiruvendipuram, can be now compared with the picture presented in the *GK*. Even at the first glance, it could be seen that the two accounts of the same incident differ in the mode of treatment as also in some details. Being a literary composition recounting the contemporary history of the patron kings, the *GK*. is more elaborate in its treatment and deals with the preliminaries of the expedition also in detail. Moreover while the *GK*. presents a graphic pieture of the military operations conducted by Narasiṁha II at the border and in the heart of the Cola country, the Tiruvendipuram record refers to

127. *E. I.* Vol. VII, 160 ff.

the participation of Narasiṁha II briefly and is more elaborate on the part played by the two generals of Narasiṁha II. The *GK.*[128] (p. 208) briefly refers to Narasiṁha II despatching his generals all round to put down the erstwhile sāmantas of Rājarāja III and effecting the latter's release.

Apart from the above differences in the manner of treatment there are some more, in the details of the occurrences. The first is the news of the capture of Rājarāja III by the Kāḍava chief reaching Narasiṁha II. According to the *GK.*, Narasiṁha II leaves Dorasamudra on the request for help by Rājarāja III, arrives at Mahendramaṅgalam and stays there for some time. It is only at Mahendramaṅgalam that the secret messengers of Narasiṁha II inform him about the series of disasters met with by Rājarāja III. But according to the Tiruvendipuram record, Narasiṁha II while he was still at Dorasamüdra, hears the ill-fated news about his Cola friend and thence starts from his capital to help him. The second is the enemy who was defeated by Narasiṁha II on his way to the Cola country. According to the prose composition, the enemy is the Adhikamān chief but according to the record, the Magara chief.

The Tiruvendipuram inscription, however, serves as a useful supplement to the account in the *GK.* in respect of the following details regarding the Kāḍava chief and Narasiṁha's stay in the Cola country :

1. The unnamed Kāṭaveśvara in the *GK.* is known as Kopperuñjiṅga in the record.
2. While the *GK.* refers to foresters, mlecchas and Vaideśikas in the eontingent of the Kāḍava chief, the record mentions the officers of Kopperuñjiṅga killed by the daṇḍanāyakas of Narasiṁha II as Viragaṅganāḍālvān, Cīnattarayan and Parākramabāhu, the king of Īḷam.
3. The Kāḍava capital Jayantamaṅgalam in the *GK.* is mentioned in the record as Sendamaṅgalam, which has been identified[129] with the village of that name in the Tirukkoyilur taluk, S. Arcot district.

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128. × × विरचितस्कन्धावारस्समन्तत: प्रतिसामन्तपीडनाय प्रेषयामास दण्डनाथान् । विमोचयामास सखायं चोलेश्वरम् ।

129. T. N. Subramanyam, *South Indian Temple Inscriptions*, Vol. III, Part I. p. 1246.
Derret,*Hoysalas* p. 221.

4. The place where Narasiṁha II encamped in the Cola country is referred to in the *GK.* as near Śrīraṅgam to the north of the Kāverī. According to the epigraph Narasiṁha halted at Pāccūr which Hultzsch has identified with the place of the same name, two miles to the north of Koḷḷaḍam opposite Śrīraṅgam.

5. The unnamed daṇḍanāthas of Narasiṁha II in the *GK.* are known to be Appaṇṇa and Goppayya.

The *GK.* and the Tiruvendipuram record, when considered together present a clear picture of the battles between the Rājarāja III and Māravarman Sundara Pāṇḍya I on the one hand and Kopperuñjiṅga and Rājarāja on the other as also the part played by the Daṇḍanāyakas of Narasiṁha in releasing the Cola king. As pointed out by Nilakantha Sastri[130] the *GK.* serves as a connecting link between the Pāṇḍyan pras'astis, the Tiruvendipuram record and the Kopperuñjiṅga records.

The above correlation of the facts in the records of Narasiṁha II, Rājarāja III, Māravarman Sundara Pāṇḍya I and Kopperuñjiṅga with those in the *GK.* not only proves the authenticity of the narration in our prose work but also the intrinsic value of the work as the single source which gives a full picture of the part played by Narasiṁha II in the fortunes of Tamil kings. Hence the remark of Nilakantha Sastri[131] about the *GK.* being "very brief in its reference to the events" is evidently due to the unsatisfactory resume of M. R. Kavi on which he draws.

The treatment in the *GK.* of even the preliminaries of the expedition sets at naught some doubts expressed by scholars dealing with these events in South Indian history. Nilakantha Sastri[132] refers to the absence of any evidence for the coalition of the Cola-sāmantas like Kopperuñjiṅga with the Pāṇḍyan king and also considers[133] the titles like *Colasthāpanācārya* given to

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130. *The Colas*, pp. 421-2

131. *The Colas*, p. 421

132. *The Pāndyan Kingdom*, pp. 151-2

133. *The Colas*, p. 443

Someśvarā as "simply a repetition of the titles by Narasiṁha II.' Our iext refers to the alliance of all the Cola feudatories joining hands with the Pāṇḍyan king on two occasions, [134] in one of which the Magadha chief is specifically mentioned. The *GK.* also attests the fact of Someśvara accompanying his fathers on his expedition and taking an active part in the battles.

Regarding the intervention of Narasiṁha II while Mahalingam[135] refers to the absence of any evidence to know if Narasiṁha II helped Rājarāja III on his own initiative or due to an appeal from the Cola king, other scholars have offered some suggestions. Subrahmanya Iyer [136] feels that Narasiṁha II rendered voluntary help to Rājarāja III due to the marital relationship between the Hoysalas and the Colas. Though the Hoysala kings are well known for their religious tolerance, Nilakantha Sastri,[137] while reviewing the Tiruvendipuram inscription states that Narasiṁha II who was a staunch Vaiṣṇava,[138] heard the news of Kopperuñjiṅga destroying Viṣṇu temples and thence started from Dorasamudra. The specific statement in the *GK.* of the Cola king seeking the help of Narasiṁha II shows clearly that the above suggestions do not hold good.

With reference to the expedition itself two points are noteworthy and require detailed consideration first, the two personal encounters of Narasiṁha II with the Adhikamān chief at Mahendramaṅgalam and Narasiṁha killing him near

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134. पाण्ड्येश्वराधिष्ठितैः मगधाधिपप्रभृतिभिर्मण्डलिकैर्महान् सङ्ग्राम-श्चोलस्य ।

And,

पाण्ड्यत्रचनपरिपालनपराः परे सर्वेऽपि सामन्तास्सम्भूय संप्रति समुत्तिष्ठन्ति ।

135. *J. of the Madras University*, Vol. IXX, "Vira Narasiṁha and the Magara kingdom", p. 76

136. 'Tinnevelly inscription of Māravarman Sundara Pāṇḍya II', *EI*, Vol. XXIV, p. 160

137. *The Colas*, p. 423

138. There is no evidence to dub the Hoysalas as Vaiṣṇavas, much less to make them Vaiṣṇavas, enough to be provoked to undertake such an expedition.

Antakāripura in the second encounter and second, the successful battle of Narasiṁha II and Someś'vara with the Pāṇḍyan king and making him to pay tribute to them. In the present state of knowledge, the *GK.* is the only source of our information in respect of the Hoysala-Adhikamān encounters while the battle between Narasiṁha II aud Māravarman Sundarapāṇḍya I are mentioned in our work and the unpublished *Rukmiṇikalyāṇa.* The authenticity of the other events narrated in our work being corroborated by epigraphy, it would appear reasonable to give credence to the above - mentioned two incidents also as found in the *GK.*

The Adhikamāna

According to the *GK.* Narasiṁha II arrived at the fort Mahendramaṅgalam in the first instance and fought with the Adhikamān there. The result of the battle is not mentioned. But the fact that Narasiṁha stayed at Mahendramaṅgalam after the first encounter until he heard the misfortunate incidents about Rājarāja III shows that he wielded considerable influence in that locality. That the Adhikamān chief did not lose his life in the first encounter is however clear from the description in the *GK.* of a second war which was waged by Narasiṁha II with Adhikamān in the same place in which the latter is killed by the Hoysala king.

The reference to Mahendramaṅgalam as the destination of the first lap of Nārasiṁha's journey and one of the epithets of Adhikamān, namely, that his broad chest was an unbreakable door to those who entered the Tamil country ([139]*Dramiḍa-deśa-dvāra-praveśa-pratyādeśa-vakṣasthala-vajrakavāṭa*) show clearly that the territory occupied by Adhikamān was a buffer region between the Karṇāṭaka and Tamil countries and that Narasiṁha II, starting from Dorasamudra to the south had to pass through that region before entering the Tamil country. Historically we know that the Adhikamāns were the Cola–feudatories governing the North West portion of the Cola country called the Tagaḍūr

139. Cf. a similar expression in *E. C.* Vol. II, 143 dated 1131, describing Adiyama as "a door to the camp of Talakāḍu, the frontier of Gaṅgavādināḍu above the Ghats" (Colaṉa sāmantan Adiyamam ghaṭṭadim melāda nāḍa gaḍiya Talakāḍa bidinol).

nāḍu which formed part of Gaṅganād, included in the province of Nigarili Colamaṇḍalam[140]. Though the exact limits of the Tagaḍūrnāḍu is not known, the fact that the North of Salem formed its integral part is clear from the capital Tagaḍūr being considered the ancient name of the modern Dharmapuri.[141]

Moreover in the present Adamankoṭṭai at a distance of four and a half miles from Dharmapuri there are even now the remains of an old fort and moat and the very name Adamankoṭṭai is itself a corruption of Adhikamānkoṭṭai.[142] The above fact is confirmed by the reference in the *GK.* to Mahendramaṅgalam as the fort occupied by Adhikamān. For, the original name of Adamankoṭṭai is said[143] to be Mahendramaṅgalam, so-called after the Nolamba king Mahendra who was powerful in that region during the close of the 9th century. It is also significant that there is an inscription bearing the date of Narasiṁha II in the present Bhairava temple, Adamankoṭṭai referring to the latter place at Mahendramaṅgalam. Little[144] is known about the Adhikamāns of Tagaḍūr and less, about the chief of this line contemporaneous with Narasiṁha II and Rājarāja III. The information supplied in our work is therefore, historically valuable.

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140. *Salem Gazetteer*, F. J. Richards, Vol. I, Part II, p. 203; E. Hultzsch 'Two Inscriptions of Viḍukādaḷagiya Perumāl', *E.I.*, Vol. VI, p. 331.

141. F. J. Richards, op.cit., p.201
Tagaḍūr as the ancient name of Dharmapuri and as having been under a line of chiefs known as Adhikamāns whose antiquity goes to the Saṅgam period are known from Tamil literature. *Tagaḍūr Yāttirai* is a well-known ancient classic in Tamil describing the military expedition of Ceramān against the Adhikamāns of Tagaḍūr (P. 158, *History of Tamil Language and Literature*, S. Vaiyapuri Pillai).

142. F.J. Richards, *op. cit.*, p. 196.

143. H. Krishna Sastri, *A. R. E.* 1910-11, p.81

144. There are only a few inscriptions in the Tamil country about the Adhikamāns in the 12th and 13th centuries (8 of 1900; 161 and 536 of 1902; 544, 545, 547, 552 and 565 of 1906); of the above-mentioned records two are edited by Hultzsch (*E. I.* Vol. VI. pp. 331-3)

The connections of the Hoysalas with the Adhikamāns in the 13th century are known in the titles given to the Hoysala kings like *Adiyamāvalepalapanipuṇar*[145], *Adiyamakāḍavarāyaprabalapannagavainateya*,[146] *Adiyamagharaṭṭa*[147] and *Adiyamammadebhakaṇṭhīrava*[148] and also in the inscriptions bearing dates of Narasiṁha II,[149] Someśvara[150] and Rāmanātha[151] at Adamankoṭṭai itself recording endowments to the Śiva temples there. That the victory of Narasiṁha II over the contemporary Adhikamān as proclaimed in his title is no apocryphal achievement is proved only by the *GK*.

The inscriptions in the Karṇāṭaka and Tamil regions about this ancient family of chiefs, refer to them variously as Adiya, Adiga, Adiyamān, Adigaimān and Adikendra. Probably the name Adhikamāna mentioned in the *GK*. is the correct form and might have been based on the fact of their taking pride in themselves (cf. the expression *Adhikamānena māninā* in our text). As far as the Karṇāṭaka inscriptions are concerned some details are known about an unnamed Adiyama chief during the reign of Viṣṇuvardhans, the great grand-father of Narasiṁha II

No additional information other than what is found in the above-mentioned Madras Epigraphical Reports and the edition of the two inacriptions by Hultzsch is given by Nilakantha Sastri (*The Colas*, pp. 405–7) and C. Hayavadana Rao (*Mysore Gazetteer*, Vol. II, Part II pp. 1194, 1208-1211). Derret (*The Hoysalas*, p. 109) refers briefly to Adhikamāns and suggests the possible route of the march of Narasiṁha II from Dorasamudra to the Tamil country and assumea the possibility of the earliest deslings of the Hoysalas with the Adhikamāns.

145. *E.C.* Vol. VI, Kaḍūr, 149, dated 1205

146. *E.C.* Vol. VI, Kaḍur, 111, dated 1218

147. *E.C.* Vol. IV, Nāgamaṅgala 20, dated 1218

148. *E.C.* Vol. XI, Davanagere 25, dated 1214

149. 201 of 1910 dated 1234-5 A.D.

150. 203 of 1910 is not dated but mentions Someśvara. 204 and 205 of 1910 are dated in the 15th and 17th years of Someśvara,

151. 202 of 1910 dated 1260 A.D.

and the first king to establish the Hoysala family on a strong footing. In the inscriptions[152] of Viṣṇuvardhana and the Adiyama chief is described as powerful at the camp of Talakad above the Western Ghats. Though valorous this Adhikamān chief was conquered by Gangarāja, the general of Viṣṇuvardhana. After the time of Viṣṇuvardhana, the name Adiyama is found only in the titles of the Hoysala kings.

The few inscriptions in The Tamil country supply some details of two Adhikamān chiefs belonging to the 12th-13th centuries, namely, Rājarāja Vāgan, a contemporary of Rājarāja II (1146-73 A.D.) and Vāgan's son, Viḍukāḍaḻagiya Perumāl (Sanskrit name Vyāmuktaśravaṇojvala), a contemporary of Kulottuṅga III (1178-1216 A.D.), father of Rājarāja III, From the provenance of the inscriptions[153] of Viḍukādaḻagiya Perumal it is known known that he was a powerful chief, exercising his influence in Salem, S.Arcot and N.Arcot districts. Apart from the two Adhikamān chiefs mentioned above, there is an Adigaimān mentioned in a record[154] of the 16th year of Rajarāja III that is, 1232 A.D. But the name of the chief, Kāḍaboyaneriyap-pottan and the reference to him as a pradhāni of Tirukālattideva Yādavarāya[155] militates against our considering him a member of the family of chiefs belonging to Tagaḍūr.

The *GK.* does not give the name of the Adhikamān chief and as seen presently, no chief of this line contemporaneous with Rājarāja III is known from epigraphy. Due to the paucity of details in the Adhikamān-records, we do not know definitely about the periods of activity of both Vāgan and Viḍukādaḷagiya perumāḷ. Since two of the records[156] of Viḍukādaḻagiya perumāḷ bear the dateș 1198 and 1199 there is a possibility of considering him the opponent of Narasiṁha II only if the period of activity of this

152. *Mysore Gazetteer*, Vol. II, Part II, pp, 1329-32
The Colas, pp, 332-3

153. *Hultzśh, op. cit*, pp, 332-3

154. 221 of 1903; *S.I.I.* Vol. VIII. No. 520

155. *T.T.D. Inscriptions*, Vol. I, p. 104

156. *E.I.* Vol. VI, p. 333.

Adhikamān chief had started during the closing years of Kulottuṅga III (1178—1218 A.D.). On the other hand, if Viḍukādḷagiya perumāḷ belonged to the same period as Kulottuṅga III or was his younger contemporary, there is the possibility of the son or successor of Viḍukādaḷagiya Perumāl being referred to in the *GK.*

From the description in our work, it is clear that the Adhikamān chief referred to therein was a powerful enemy of Narasiṁha II. The enmity between Narasiṁha and Adhikamān is evidently due to the revolting attitude of the latter towards his Cola master. This fact would explain Narasiṁha's second attack on Mahendramaṅgalām immediately on hearing the news of the imprisonment of Rājarāja III by another rebellious subordinate of the Cola, the Kāṭaveśvara. The weakness of Rājarāja III and the many Cola feudatories defying imperial authority in his reign have been dealt with by scholars[157]. That the Adhikamān chief also showed a similar attitude towards his master, the Cola, is however known only from the *GK.* This is possible for there are epigraphical evidences[158] for Viḍukādaḷagiya perumāḷ entering into political compacts with other powerful chiefs like Vikramaśoḷa nāḍāḷvān towards the close of the reign of Kulottuṅga III.

The second detail which is known from the *GK.* is that the Adhikamān chief lost his life in the second encounter with Narasiṁha II. From the description in the *GK.* that Narasiṁha attacked the prākāra, successfully entered the fort Mahendramaṅgalam and killed Adhikamāna who faced him throbbingly near 'Antakāripura', it is evident that 'Antakāripura' is a place at Mahendramaṅgalam or close to it. There is a possibility of taking 'Antakāripura' as meaning the place where the temple of Śiva stood as such a usage is sanctioned in Sanskrit.[159]

157. *The Colas*, 418 ff.
Mysore Gazetteer, Vol. II, Part II, pp. 1205-6

158. 107 of 1904; *S.I.I.* Vol. VII, No. 119

159. *Cf.* the expression in *Mālatī-Mādhava* III Act, Praveśaka. 'Saṅkarapura-sambandham kusumakarodyānam'. The Com. *Rasamañjarī* (p. 150) explains Śaṅkarapura as Śivāyatanaviśeṣa. The Tamil Lexicon also gives 'temple' as one of the meanings of the word 'puram'.

If Antakāripura refers to a Śiva temple, we may try to clinch the identity of the temple. There are at present, two temples in the locality, the Someśvara and the Bhairava temples. We may rule out the latter as there are evidences[160] of it being built in 1234—5 A.D. and is not likely to have existed at the time of the incidents we are dealing with. The Antakāripura is therefore likely to be the Someśvara temple which being also known by the other name of Mayindisuram Uḍaiyār, recalls king Mahendra after whom the locality was named Mahendramaṅgalam and is thus of sufficient antiquity.

Mahendramaṅgalam is referred to in the *GK.* only in connection with the encounter of Narasiṁha II with the Adhikaman. Ramakrishna kavi[161], however has taken it to be the place of that name on the Kāveri and has further stated that according to the *GK.* the battle between the Hoysala and Pāṇḍyan kings was fought at Mahendramaṅgalam. The above statements of Kavi, which are evidently not justified, have been incorporated by historians[162] dealing with the history of this century.

Shama Sastri[163] while noticing our text for the first time states that "Narasiṁha II made a hurried march to Jayanthamaṅgala, defeated and slayed the Kāḍava king and released Rājarāja III" and further guessed that the name of Kaḍava king in the *GK.* to be 'Nijāhu'. From the text of the *GK.* which we have studied well and verified, all the above statements are found to be wrong. Srikantha Sastri[164] and Hayavadana Rao[165] repeat verbatim all the above wrong details of Shama Sastri. Srikantha Sastri[166] rightly

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160. 201 of 1910 dated in 1234-5; H. Krishna Sastri, p. 81 *A R.E.* 1910-11
161. *Tirumalai Venkateśvara*, Vol. I, p. 677
162. Nilakantha Sastri. *The Colas* p. 424
    A. Krishnamurthi, *op.cit.*
    Sadasiva Pandarattar, *Pandyar Varalāru*, p. 123
    K. S. Venkataraman, *Hoysalas in the Tamil Country*, p. 12
163. *M.A.R.* 1924, p. 12
164. 'Narasiṁha II', *New Indian Aniiquary*, Vol. IV (1942), pp. 359, 361.
165. *Mysore Gazetter* Vol. II, Part II, p. 1378
166. *Ibid.*

points to the incongruity of the reference in the *GK.* to the death of the Kāḍava Nijāhu, while in reality, the Kāḍava Kopperuñjiṅga ruled for more than thirty years after the incidents mentioned in the work and for this reason, considers the Kāḍava reference in our text to be a poetic exaggeration. In the statements of the above-mentioned scholars, there is evidently a confusion of the encounters of Narasiṁha II with the Adhikamān and Kāḍava chiefs.

Wile describing the Adhikamān chief, there are the two epithets *Dramiḍadeśa...............vajrakavāṭena* and the not clear *Nijahuniparigha.* The juxtaposition of Vajrakavāṭena and nijahunī is obviously responsible for the above scholars taking Nijāhu as the name of the Kāḍava chief. There is no proper name mentioned here, nor any reference to Kāṭava. The correct word mistaken as 'Kāṭava' is 'kavāṭa' meaning 'door'. Nijāhu or Nijahu mistaken for a proper name is to be read probably as 'nijabhuja'. The whole compound is a descriptive epithet referring to the long and strong arm of Adhikamān.

Hoysala-Pāṇḍyan encounter

Just as the *GK.* substantiates with its narration, the encounter of the Hoysalas with Adhikamāna which until now could only be vaguely guessed from the Hoysala titles, so also it is from our text that we have the actual confirmatory account of the Hoysala-Pāṇḍyan fight which was so far known only as implied in the titles of Narasiṁha II and Somesvara, like Pāṇḍyarājyakolāhala and Pāṇḍyagajakesari. No doubt, titles like the above-mentioned, which proclaim the Hoysala victory over the Pāṇḍyas were assumed[167] by Narasiṁha II as a prince, as also by Ballāla II, father of Narasiṁha II. There is, as yet, no evidence for an actual fight between the Hoysalas and the Pāṇḍyas during the closing years of Ballāla II, which would naturally be the period when Narasiṁha II was a ruling prince. That the Hoysals-Pāṇḍyan encounter narrated in the *GK.* occurred when Narasiṁha II was the

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167. A. Venkatasubbiah, *o.p.cit.*, 202 ff.
C. Hayavadana Rao, *op.cit.*, p. 1379
A. Krishnamurthi, *ibid.*

ruling king and Someśvara was the prince, is clear from our text. The latest known regnal year of Narasiṁha, 1235 A.D. is therefore the upper limit for the above incident. That the probable lower limit can be fixed from the manner of reference in our text to the Hoysala-Pāṇḍya fight as following the Cola king's restoration which, as already pointed out, took place between 1229 - 32 A.D. It is significant that the unpublished *Rukmiṇīkalyāṇa*[168] of V.C. III, grandson of the author of our work, also refers to a battle between Narasiṁha II and the Pāṇḍyan king.

The difference in the manner of the reference in our work to the operations of Narasiṁha II and Someśvara against the Pāṇḍyan forces stands out prominently when compared with the way in which the episodes of the Adhikamān and Kāḍava chiefe are dealt with. In the mythological prefatory framework in which we hear nothing of an incident standing for the encounters of the Adhikamān and Kāḍava chiefs, the incident which stands for the encounter with the Pāṇḍya, that is, the conflict of Subrahmaṇya with Paras'urāma is described in great detail although poetically. In the actual historical narration however, the Pāṇḍyan affair is dealt with briefly l.e. in a single sentence, and the other encounters of Narasiṁha II are recounted in more detail. While the facts of the dreadful battle being fought between the Hoysala and Pāṇḍyan forces for ninety days and Someśvara as a crown prince (kumāra) taking a prominent role in the above battle are seen with due prominence in the mythological portion, In the main historical portion, only the result of the battle that Narasiṁha II made the powerful Pāṇḍyan king to pay tribute to him, is mentioned. From the expression *karadīcakāra* used in this context and the grammatical significance in it, we can say that previously the Pāṇḍyan king was not subordinated to the Hoysala king.

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168. यः प्राप्य दुर्वारभुजप्रतापश्चोलं च पाण्ड्यं च रणे जिगाय Canto I.p.3

That Narasiṁha II defeated the Pāṇḍya in battle is stated in the *GK*. also. But the statement in the *Rukmiṇikalyāṇa* that Narasiṁha II defeated the Cola in a battle could be taken only as indicating subordination of Rājarāja III to Narasiṁha II.

Except the above facts nothing more is known about the contending parties or the place at which the Hoysala-Pāṇḍyan encounter took place. Shama Sastri[169] has however stated that Narasiṁha II fought with the combined armies of the Pāṇḍyas, the Magadhas and the Kāḍavas at Śrīraṅgam. According to Derrett[170] the rival group of Naraiṁha II was strengthened by the mleccha and Vaideśika allies mentioned in the *GK*. No doubt our work refers to the alliance of the rebellious Cola-subordinates, the Pāṇḍyan king, the mlecchas and vaideśikas and their attacking Rājarāja II from all directions. Apart from this the *GK*. does not mention the actual place at which the battle between the Hoysalas and the Pāṇḍyas took place. But in an earlier context where the arrival of Narasiṁha II is described, Śrīraṅgam is mentioned as the place near which Narasiṁha II encamped. The Tiruvendipuram record, as already pointed out, refers to Pāccūr near Śrīraṅgam in this connection. From an inscription[171] in the Mysore district it is clear that in 1228-9 A. D. Someśvara was occupying Kaṇṇanūr, the present Samayapuram near Śrīraṅgam, in the Cola country and also bore the imperial titles like Mahārājādhirāja. It is clear, therefore, that the Hoysalas had some hold in the Cola country in the vicinity of Śrīraṅgam. It is obviously by putting these things together that Shama Shastri made the above observation. Kavi[172] however, is too wide off the mark when he states that the battle was fought at Mahendramaṅgalam.

Some corroboratory evidences of this Hoysala success against the Pāṇḍyas may now be considered. An inscription[173] at Hāraṇahaḷḷi dated in 1234 A. D. states that Narasiṁha II camped in that year at a place called Ravitadāṇakuppa in order to lead a victorious campaign against the Pāṇḍyan king. The above record further makes a derogatory poetical reference to the Pāṇḍyan king that the roaring sea advised him to give up everything and live in peace as a servant of Narasiṁha II. According

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169. *Ibid.*

170. *Hoysalas*, p. 115

171. *E.G.* Vol. IV. Nañjangūḍ, 38; p. 123, *Q.J.M.S.* Vol. II

172. *Ibid.*

173. E.C. Vol. V. Arsikere 123

to two other inscriptions[174] the Hoysala king Someśvara is stated to have granted in 1237 A.D. villages to his two able generals Bhogayya and Mallayya who in their turn granted them to brahmanas in the presence of Śrī Rāmanātha at Setu. On the basis of the above inscriptions it has been suggested[175] that Narasiṁha II and Someśvara went to Rāmeśvaram after their Southern expedition to set up a pillar of victory, details for which there is no evidence. A more clinching evidence is however the above-mentioned Karṇāṭaka record[176] that mentions Someśvara as "living in the Pāṇḍyamaṇḍalam which he had acquired by his strength and valour". While the above records and the *GK*. present the Hoysala side of the picture, it may be noted that there is no Pandyan record relating to these events. The praśastis of Māravarman Sundara Pāṇḍya I stop with his vijayābhiṣeka at Muḍikoṇḍaṣolapuram after his victory over Rājarāja III and do not refer to his operations against Narasiṁha II and Someśvara. The reason for the non-mention of the above event in the Pāṇḍyan records is quite obvious. This silence itself may be taken as an evidence for the discomfiture of the Pāṇḍyas at the hands of the Hoysalas.

The mythological eounterpart in which Paraśurāma stands out for the Pāṇḍya and Someśvara[177] for Subrahmaṇya carries with it the suggestion that the relations between the Pāṇḍyas and the Hoysalas improve and they become friends. This suggestion in historically supported by the marriage relations which now begin between the two houses as both epigraphy[178] and

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174. 14 of 1938; *E.C.* Vol. IV. Krishnarajapet 63

175. *Q.J.M.S.* Vol. II. p. 122
The Colas, p. 424

176. *E.C.* Vol. IV Krishnarajapet. 65
सोऽयं समस्तप्रशस्तिविस्तारविषयीभूतविमलतरविचित्रचरितश्रीसोमे-
श्वरो भूमिपालः प्रबलतरप्रतापप्रसरवशीकृतपाण्ड्यमण्डलमधिवसन्

177. Shama Sastri (*Ibid.*) states wrongly that the *GK*. represents Narasiṁha II as Subrahmaṇya.

178. *E.I.* Vol. XXIV. pp. 153–72, 'Tinnevelly Inscription of Māravarman Sudarapāṇḍya II', K. V. Subrahmanya Iyer ; See also 138 of 1894, 156 of 1894.

literature[179] bear out. As shown by the evidences from the same sources the literary figures of the Cakravartin family[180] also become connected with the two houses.

Although the name of the Pāṇḍyan king figuring in the encounter with Narasiṁha II and Someśvara is not mentioned in the *GK.*, from the Cola and Pāṇḍyan history and inscriptions relating to this period, we can safely take the Pāṇḍyan king coneerned as Māravarman Sundara Pāṇḍya I[181] (1816-35 A.D.)

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179. According to the *Rukmiṇīkalyāṇa* (Canto I, page 3), Someśvara was friendly with both the Colas and the Pāṇḍyas. Someśvara's son Narasiṁha III married a Pāṇḍyan Princess.

महाशयेष्वाकलितो विरोध: श्रेयोभिरन्ते परिपच्यते हि ।
चोलेन पाण्डयेन च धार्यमाणौ राज्ञां परेषां शरणं गतानाम् ॥

श्रीविज्जलाम्बावरजस्य पाण्डयपृथ्वीपते: पश्चिमसिन्धुभर्तु: ।
स पद्ममां नाम सुतां सुरूपां जग्राह पाणौ नरसिंहभूप: ॥

180. KK. was honoured in both the Hoysala and Pāṇḍyan courts. The *Rukmiṇīkalyāṇa* testifies to the fact of Vāsudeva, son of KK. receiving the title of 'Vallabha' from the Pāṇḍyan king.

पृथ्वीपति: प्रीतिमवाप्य पाण्डयस्तं वल्लभोऽसीति यमाजुहाव ।

181. While describing the Pāṇḍyan king as being made into a subordinate paying tribute to Narasiṁha II, the text of the *GK.*, with its poetic flourish, gives an epithet to the Pāṇḍya recalling the glory of the Pāṇḍyan line as narrated in the legends of Madura:

शक्रारतलताडनमुखरशतमखमकुटकर्णोत्त(-र्मोग्र)भुजचण्डिमानं पाण्डया-
धिपम् ।

We can trace the episode to these legends connected with the Pāṇḍyas at the temple of Madura narrated in the well-known Tamil poem on the subject, the *Tiruvilaiyāḍal Purāṇam.* There, in chapter XIV, in the section called 'Indran mīdu veḷai erinda paḍalam' (the aiming of the discus at Indra) the story is told in fifty-nine verses and there is a description of this episode in the Sanskrit poem of Nīlakaṇṭha

The Political situation in S. India in the 12th - 13 centuries.

The pivotal incident in the historical narration of our work is the fight of the Cola king Rājarāja III and the Hoysala Narasiṁha II coming to his succour. The circumstances under which the Cola sought the help of Narasiṁha II

Dikṣita, the *Śivālīlārṇava* (IV. Śls. 8-16, XIII, Śls. 49-89) which is based on the Tamil purāṇa mentioned above and the Sanskrit work on the same subject called the *Hālāsya māhātmya.* A pictorial representation of these events as painted in the Minākshī temple, Madura are given in *La Legends Des Jeux De C'iva A Madurai* (Planche X). Briefly the story is as follows: Ugrakumāra Pāṇḍya or Ugra Pāṇḍya, one of the early kings of the dynasty, appeared as the son of Somasundara Pāṇḍya and Taṭātakā, and was considered an incarnation of Lord Kumāra. He once imprisoned and held under his control, the rain-bearing clouds, and thereby invited the hostility of Indra. A battle ensued between Indra and Ugra Pāṇḍya and the latter hurried his discus at the head of Indra. Indra had to beat retreat.

The above episode is preceded by the narration of the circumstances that culminated in the humiliation of Indra at the hands of a mortal. Herein, there are slight variations in the two accounts. According to the *Śivalīlārṇava* (IV. 12, 13, 16), sage Durvāsas gave to Indra seated on Airāvata, the lotus endowed with Siva's grace. Indra kept the flower on the head of Airāvata, which crushed it in no time. Angry at this disrespectful act of Indra and Airāvata, Durvāsas cursed them both. The curse was to the effect that a Pāṇḍyan king would break the crown of India and that Airāvata would descend to the mortal world and wander about like an ordinary elephant The *Tiruvilaiyāḍal Purāṇam* however, mentions a visit to Indra by Ugra Pāṇḍya along with the Cera and Cola kings, an incident that is not found in the *Śivalīlārṇava.* According to the *Tiruvilaiyāḍal Purāṇam* this visit of the three kings from the South to the divine world was necessitated by the drought in their kingdoms. On being received by Indra, the Cera and Cola kings occupied the seats allotted to them while Ugra Pāṇḍya shared Indra's seat. This act of the Pāṇḍya roused Indra's anger and as a result [illegible] wishes of only the Cera kings by giving

could be well understood from the picture of the political events in South India and also in the background of the Cola-Hoysala relations which would explain why Rājarāja III sought the help of Narasiṁha II.

The political situation in South India in the 12th-13th centuries has been discussed earlier by scholars like Nīlakantha Sastri,[182] Hayavadana Rao,[183] Subrahmanya Iyer,[184] and T. N. Subrahmanyam.[185] Although they have mentioned some datails which are relevant to our discussion, owing to the paucity of evidences there are still many knotty problems to be solved. Further, the above-mentioned scholars did not have the advantage of the access to the text of our work describing the concerned events which we are dealing with.

The notable event in Sout Indian history during the 12-13th centuries was the Pāṇḍyan war of succession which started in the second half of the 12th century between Kulaśekhara Pāṇḍya and Parākrama Pāṇḍya during the the reign of Rājādhiraja II (1166–1182 A D.), the predecessor of Kulottuṅga III. The deep-rooted strained relationship between the Colas and the Ceylonese was reflected in their espousing the rival causes of the protagonists in

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plentiful showers to their countries. Indra, moreover, presented to Ugra Pāṇḍya with the ultimate intention of quelling his pride, an unbearably heavy hāra which however the Pāṇḍya had the strength to bear. But getting an inkling of the real intention of Indra, Ugra Pāṇḍya returned without a request for the favour of rain.

The same mythological incident is pressed into service in the Śrirangam record of KK. (51 of 1882; *S.I.I.* Vol. IV, No. 498).

यत्प्रीतात्वीरपाण्डयाच्छतमखमकुटन्यस्तहस्तारविन्दाद्विद्यासाम्राज्यचिह्नं भुवि सकलकलासार्वभौमेन लब्धम् ।

182. *The Colas*, 378 ff; *The Pāndyan kingdom*, 127 ff.

183. *Mysore Gazetteer*, *op. cit.* 1151 ff.

184. Pp. 153-72, *E.I.* Vol. XXIV

185. *South Indian Temple Inscriptions*, Vol. III, Part II, p. 101

the civil war. We are not concerned here with the many stages of war and the seating and unseating of the Pāṇḍyan kings in turn by the Colas and the Ceylonese. The seriousness of this war of succession could be seen in its continuation for nearly two decades as a result of which the whole of South India was thrown into utter confusion. For, the war drew into its fold the Cera and Koṅgu kings, exhausted the resources of the Colas and prepared a permanent ground in South India for the Ceylonese.

A point to be noted in this connection is that Kulottuṅga III (1178-1216 A.D.), the successor of Rājādhirāja II, led three successful campaigns into the Pāṇḍyan country and in the third campaign about 1205 A.D. deeply humiliated Jaṭāvarman Kulaśekhara and the prince Māravarman Sundara Pāṇḍya I. The last-mentioned Pāṇḍya ascended the throne in 1216 A.D. and his accesion coincided with the downfall of the Cola empire. According to the Pāṇḍyan records,[186] Māravarman Sundara Pāṇḍya I struck terror in the Cola countries a few years after his accession and before the events narrated in the *GK*. took place. In the above campaign, the Pāṇḍyan king conquered the Cola country but graciously gave it back to the Cola king, thereby making the latter to pay tribute to him. Rājarāja III (1216-57 A.D.), the successor of Kulottuṅga III, was not the king who could rise to the occasion. The weakness of Rājarāja III is evident in the titles *Colasthāpanācārya* assumed by not only the Hoysala kings Narasiṁha II and Someśvara but also by the Telugu Coda chief at Nellore, Tikka.[187] The weakness of Rājarāja III naturally led to the decline of the Cola empire which could not be resuscitated.

Signs of internal dissensions in the Cola country were visible even during the closing years of the reign of Kulottuṅga III. Vassals like the Kāḍavas, Magadhas, Adhikamāns, S'ambuvarāyas and Yādavarāyas became prominent and tried to fish in the troubled waters of Southern polities. The political field of South India, in the beginning of the 13th century was therefore suitable for any ambitious outside power to achieve its ambition of territorial expansion.

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186. Pp. 39-54, *E.I.* Vol. XXII, 'Tinnevelly Inscription of Māravarman Sundara Pāṇḍya I.'

187. N. Venkataramanayya and M. Somasekhara Sarma, *The Early history of the Deccan*, Vol. II, p. 605

In the North the Western Cālukyas were gradually replaced by the Hoysalas and it is significant that the Hoysala contemporary of Kulottuṅga III was Ballāla II (1173-1220 A.D.), father of Narasiṁha II, and an ambitious and powerful monarch. Before 1192 A.D. Ballāla II had scored victories with powers like the Kālacūryas, Yādavas of Devagiri and Ucchaṅgi Pāṇḍyas. The fame of Ballāla II in the Hoysala history is evident in his founding an era[188] after his name in 1191-2 A.D. to mark his position as a paramount sovereign and also in the general reference to any Hoysala king after him as "a Ballāla". Though there is no direct evidence for entering the politics of the Southern powers, there are faint echoes of his association with them. As referred to already, Rudrabhaṭṭa mentions his patron Ballāla II as *Rājarāja-pratiṣṭhānirata* in the invocatory stanza of the Kannada Campū, the *Jagannātha Vijaya*. After an examination of the Hoysala records in Karṇāṭaka, Venkatasubbiah,[189] Krishnamurthi,[190] Venkataraman,[191] and Derret[192] have shown that Ballāla II himself may have participated in the Southern politics and that Narasiṁha II did so on more than one occasion.

Reference has already been made to the domestic relations of Ballāla II and the Colas and a eertain Colamahādevī being a senior queen of Ballāla II. Hayavadana Rao[193] guesses that this Colamahādevī may be either a daughter of Rājādhirāja II or sister of Kulottuṅga Cola III. According to Krishnamurthi,[194] Ballāla II had another Tamil princess for his queen who claimed descent from the Mānābharana family of the Pāṇḍyas and also a S'ambuvarāya as a general in the Hoysala army. Derrett[195] has proposed moreover, that Ballāla II gave his daughter Somalā in marriage to Kulottuṅga III himself. Coming nearer to the period we are considering

188. Hayavadana Rao, Mysore Gazetteer, Vol. II, Part II, pp. 1365-6.
189. *J.I.H.* Vol. VI, 198 ff.
190. *Ibid.*
191. *Hoysalas in the Tamil country*, pp. 9–15
192. *The Hoysalas*, 104 ff.
193. *Op. cit.*, p. 1184
194. *Ibid.*
195. *Op. cit.*, pp. 225-7

now, it has been suggested[196] that Rājarāja III was married to Somalā, the daughter of Narasiṁha II.

In the North-east, the Kākatīya contemporary of Rājarāja III, Gaṇapatideva (1198-1262 A.D.), was no doubt a powerful monarch but he is not known[197] to have intervened in the Southern politics, except in the closing years of his reign when he checked the Pāṇḍyan incursion into the Kākatīya territory.

The Cola King Rājarāja III

The above narrative of the political conditions of the South justify the picture of Rājarāja III drawn in our Sanskrit work. In fact, as already pointed out, it is the *GK.* which fills in the details of Rājarāja III seeking help of Narasiṁha II. The wording in tho text also lends support to the Colas and Hoysalas being related through marriage as the Cola King is here referred to as *suhṛd,*[198] *priyasakhā,*[199] and *bandhu.*[200] Although because our poet was a protege of the Hoysala court we may be inclined to take his account of the Cola-dependence[201] on his patrons as somewhat exaggerated we can see frem the events and politics in the South sketched above that the poet's account is, in fact, substantiated by the evidences.

The Bāṇas or Magadhas

The Magadha chief is mentioned in the *GK.* as an erstwhile subordinate of Rājarāja III joining the Pāṇḍyan king. It is noteworthy that while the Hoysala operations against the Adhikamān and Kāḍava chiefs are mentioned in our

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196. *A.R.E.* 1936-37, part II, paras 33, 48; 1938-39, Part II, para 24.

197. M. Rama Rao, *The Kākatīyas of Warangal.* 59 ff.

198. सुहृदं प्रणयपूर्वकमालिङ्ग्य स्मारयति राजराजः । सुहृदः कुन्तलेश्वरस्य परिसरमागच्छन् × ×

199. ततः प्रियसखविमोक्षाय मरुद्वृधामातृकान्देशानवततार ।

200. आर्तबन्धुजीवपरित्राणप्रायाणिकीं × ×

201. विश्वायुषि भवति विद्यमाने न किञ्चिदूनमस्माकम् । यद्दुरितं तदपि सुखोदर्कं भवेदेव

work, no Hoysala encounter with the Magadha chief is referred to. The above omission is all the more significant when considered in the light of the mention in the Tiruvendipuram record of Narasiṁha II defeating the Mahara chief before his halt at Paccur near Śrīraṅgam. Moreover, Narasiṁha II is known,[202] from the Hoysala records to have made more than one incursion into the Magara territory since 1218 A.D. and assumed titles like *Magarorvīpālanirmūlaka* and *Magararāyadiśāpaṭṭa*.[203] Venkayya[204] sugests the identity of Magara or Mahara in the Karṇāṭaka records of Narasiṁha II with the Magadhaimaṇḍalam governed by Bāṇas or Magadhas as found in the Tamil records. But what is clear from a record at Cannarayapaṭṭana[205] in the Karṇāṭaka and the Tiruvendipuram record in the Tamil country is that the Magara chief occupied a region which necessitated an encounter of Narasiṁha II with the chief prior to his entering the Cola country. The statement in the above Cannarayapaṭṭana record that Narasiṁha started from Dorasamudra towards the east is significant; for, though the jurisdiction of the Magadhas extended during the time of Narasiṁha II till Trichinopoly, their capital was at Aragalur in Salem and accordingly the Magadhaimaṇḍalam is to the South-east of Dorasamudra.

It is noteworthy in this connection that though scholars[206] hold divergent opinions regarding the exact limits of the Magadhaimaṇḍalam ruled over by the Bāṇas or Magadhas as Cola-feudatories in the close of the 12th century, there has been no doubt regarding the above maṇḍalam consisting of Salem, S.Arcot and Trichino-

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202. 70 ff., *J. of Madras University*, Vol. IXX, 'Hoysala Vira Narasiṁha and Magara kingdom', T. V. Mahalingam. pp. 53-7, *Q. J. M. S.* Vol. XXXI, 'A note on the Bāṇa-Pallava relationship in 1200-80 A.D.', K. S. Vaidyanathan.

203. A. Venkatasubbiah, *J.I.H.* Vol. VI, 202 ff. A. Krishnamurthi, *op. cit.*

204. P. 240, *E.I.*, Vol. XI.

205. *E.C.* Vol. V, Cannarayapaṭṭana 211.
वीरनरसिंहो भूप: सकलदिग्विजयार्थं प्रवृत्त: पूर्वं पूर्वदिशावरं(?) गत्वा × × मगरराज्यं निर्मूल्य शरणागतचोलं प्रतिष्ठाप्य × ×

206. Pp. 121-2, *Q.J.M.S.* Vol. II; pp. 418-9, *Q.J.M.S.* Vol. XXIX.

poly and its capital being Āragaḷūr, the village of same name at present on the Vāsiṣṭhā river in the Attūr Taluk, South Salem.[207] On the identification of the Mahara of the Hoysala record at Karnataka and the Magadha or Bāṇa of the Tamil records and from the above territorial limits of the Magadhaimaṇḍalam it is clear that Adhikamān and Magadha chiefs governed contiguous regions as the Cola-feudatories, the former with their capital at Dharmapuri in the North of Salem and the latter with their capital Āragaḷūr in the South of Salem. Derrett[208] suggests a probable route which Narasiṁha II may have followed from Dorasamudra to the Cola country in one of his expeditions, had he wanted to uproot both Magadhas and Adhikamāns on his way. There is however, no basis either in the *GK*. or in epigraphy for the route suggested by Derret. Similarly Balasubrananiam[209] draws a route from Dorasamudra to Pāccūr which does not take into account the intermediate stop and encounter of Narasimha II in the Salem region. For the same reason, the statement of Vaidyanāthan that Narasiṁha II went by way of Gujalhati Pass and uprooted the Bāṇa country cannot be justified.

The name of the Magadha chief contemporaneous with Narasiṁha II and Rājarāja III is not known from our text. Neither the Karṇāṭaka nor the Tamilnad records refer to the name of the Magadha chief who fought with Narasiṁha II on more than one occasion. In an earlier chapter of this Introduction, reference was made to Rājarājadevan Ponparappinān Magadhaipperumāl as a contemporary of Kulottuṅga Cola III. The period of activity of the above-mentioned chief is said[211] to be 1181-1213 A.D. But from a few unpublished records which have not heen made use of by earlier historians who dealt with the Bāṇas and which the present writer secured with the help of Dr. V. Raghavan, it would appear that Rājarājadevan Ponparappinān may have continued to be active in politics for a few years after 1213 A,D. Still, the initial year of his activity, namely, 1181 A.D. shows that he could have

207. Pp. 294-5, *Salem Gazetteer*, Vol. I, Part II.
208. *The Hoysalas*, p. 109
209 P.322, *J. of Madras University*, Vol.IX
210. P.132, *C.J.M.S.* Vol.XXXVII: p.54, *C.J.M.S.* Vol XXXI.
211. 22, pp.417-8, 430, *Q.J.M.S.* Vol.XXIX

been the persons referred to in our text and the Tiruvendipuram record, had he been taking part in Southern politics for more than five decades. In the available data about this Magadha chief there is no evidence for postulating such a long period of activity. Probably a successor of Rājarājadevan Magadhaipperumāḷ is referred to in our text.

The Bāṇas or Magadhas are known [212] to be an ancient line of feudatories who constantly changed their overlords. In the course of tracing the history of the Bāṇas, Mahalingam[213] refers to the paucity of evidence for giving a connected account of these chiefs. Accordingly Mahalingam mentions only Rājarājan Ponparappinān as the Bāṇa chief in the 13th century and refers to no successor of this chief in his monograph. Somasundara Desigar, on the other hand, in an exclusive article on Ponparappinān, refers[214] to a Tiruvaṇṇāmalai inscription[215] in which a certain Āḷvān Rājarājadevān Vāṇakkovaraiyar donated some lands to the Tiruvaṇṇāmalai shrine for the benefit of nayanār Ponparappinān in 1233 A.D. Desigar further guessed that the Magadha chief mentioned in the above Tiruvaṇṇāmalai inscription must be the grandson of the chief Ponparappinān who served Kulottuṅga III but assigns no reason for this conjecture. In the absence of any confirmatory evidence, it may not be possible to establish the relationship between Rājarājadevan Ponparappinān Magadhaipperumāḷ and Rājarājadevan Vāṇakkovaraiyar of the Tiruvaṇṇāmalai record referred to above. But the date of the Tiruvaṇṇāmalai record, namely 1233 A.D. indicates that the Magadha chief Tombai Āḷvān Rājarājadevan referred to therein was a contemporary of Rājarāja III and there is a possibility of taking him as

212. Pp. 299-315, *J.O.R*, Vol. V. T. N. Ramachandran, 'The Bāṇas'; pp. 222-40, *E.I.* Vol. XI, Venkayya, '*Five Bāna inscriptions from Gudimallam*'; pp. 153-81, 2/7-305, *J.I.H.* Vol. XXIX. T. V. Mahalingam. 'The Baṇas in S. Indian history'; pp. 31-3; *J.O.R.* Vol. XX, T. V. Mahalingam, 'A Bāṇa chieftain of the 13th century', pp. 31-15

213. P. 291, *J.I.H.* Vol. XXIX.

214. P. 430, *Q.J.M.S.* Vol. XXIX.

215. 490 of 1902; *S.I.I.* Vol. VIII, No. 80.
'Āragaḷūruḍaiya Tombai āḷvān Rājarājadevan
Vānakkovaraiyanan Uḍaiyār x x nāyanār
Ponparappina Perumāḷukku x x

the Mahara chief who was defeated by Narasiṁha II according to the Tiruvendipuram record.

It may be interesting to note in this connection that there is an unpublished Tamil record[216] from Kuḍimiyāmalai in Pudukkottah, which poetically describes in three verses, the exploits of of three successive Magadha chiefs. This record is important in being the only available source of information for the geneology of the Magadha chiefs In the 13th century.

In the above record, the first verse refers to the first chief as Tyāgavāṇa and Rājarāja, living in Āṛai "bound by the waters with high waves" and poetically describes him as a powerful chief who scored victories over many kings. The second verse refers to, in the same rhetorical manner after the first verse, the exploits of Ponpāvina or Paravina Perumāḷ, the son of Tyāgavāṇa. The third verse describes Añjāda Perumāḷ, the younger brother of Ponpāvina Perumāḷ, and the junior prince. In the poetical description[217] of this third chief there is a historical reference to his conquest of the Northern country (Vadugu) and that he instilled fear in the Northern kings.

The place Ārai in the first verse is the same[218] as Āragaḷūr in Salem, the capital of Magadhaimaṇḍalam. The reference to the first and third chiefs as respectively Tyagavāṇa and the junior prince of Vāṇa point to their belonging to the Magadha family which is also referred to in the Tamil records as Bāṇa or Vāṇa. That the second chief mentioned in the second verse is the Magadha chief Rājarājamagadhaināḍāḷvān of Āragaḷūr belonging to the period of Kulottuṅga III is clear from the title Ponpāvina Perumāḷ given to him. From the name Rājarāja given to Ponparappinān's father and the name Rājarājadevan Vāṇakkovaraiyar occurring

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216. 207 of 1941-2.
I am thankful to Dr V. Raghavan for securing the first-hand impression of 207 of 1941-2, Dr. Gai for permitting me to make use of the above record and Dr K G. Krishnan for rendering the same record in Tamil into English.

217. "The place of the Northern kings will not sleep, (because they) expect in despair that the junior Vāṇa Prince with a brave army may come (on any day) - may come (on account of) his pride for having formerly conquered the North (Vaḍugu)".

218. P. 99, *Mūnrām Kulottuṅga Colan*, V. R. R. Dikshitar

in the Tiruvaṇṇāmalai record mentioned above, it is clear that there were more than one person of that name in the Bāṇa family of Āragaḷūr in the 12th - 13th centuries.

The reference to the victory of Añjāda Perumāḷ over the Vaḍuga or northern country is significant. No doubt the term Vaḍuga is found in many Bāṇa inscriptions[219] and has been variously interpreted by scholars. Venkayya[220] and Ramachandran[221] take it as a reference to the Andhra country. Somasundara Desigar[222] suggests that Vaḍugas may be either the Kākatīyas or Western Cālukyas. While Mahalingam[223] understands the Vaḍugas to be the Kākatīyas,[224] the Madras epigraphists in a brief review of inscription in the *Madras Epigraphical Report*, feels that the Kanarese may also be referred to by that term. Usage in Tamil literature does not confine Vaḍuga to Andhra and Andhra country. Ramachandra Dikshitar[225] has shown that originally 'Vaḍugar' was used in Tamil as a term meaning both Kannaḍigas and Telugus. Thurston[226] mentions Baḍagan as meaning Kanarese having a variant Vaḍugan. It is only on the identification of the Vaḍugas as the Kannaḍigas or the Hoysalas, there is a possibility of eonsidering Añjata Perumāl in the Kuḍumiyāmalai record as the Magadha chief who opposed Narasiṁha II, due to his being the younger brother of Ponparappinān and having eonquered the Vaḍugas.

Though the above Kuḍumiyāmalal record does not help us to say anything positively about the successor of Ponparnppınān Magadhaipperumāl or the Magadha chief with whom Narasiṁha II fought, it is important from another point of view. It could be noted here that scholars have expressed divergent opinions regarding the personality of Ponparappınān and the number of persons of

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219. P. 427 *Q J.M.S.* Vol. XXIX.
220. P. 230, *E.I*, Vol. XI
221. P. 330, *J O.R.* Vol. V.
222. *Op.cit.* p. 427.
223. *Op.cit.*, p. 295.
224. *A.R.E.* 1915, Part II, para 36.
225. Pp. 435-6, 'Karṇataka in Ancient Tamil Literature', 10th A.I.O C., Tirupati.
226. P. 67. *Castes and Tribes of Southern India* Vol. I.

the name Rājarājadevan Ponparappinān. According to Somasundara Desigar,[227] Ponparappinān Magadhaipperumāḷ of Āragaḷūr was a loyal Cola feudatory throughout the reign of Kulottuṅga Cola III (1178-1216). Venkayya[228] and Ramachandran[229] state that there were two persons of the name Rājarājadevan Ponparappinān Vāṇakkovaraiyar, one belonging to Āragaḷūr, a Cola feudatory and another chief, a feduatory of Kopperuñjiṅga. Mahalingam[230] and Vaidyanathan,[231] however, feel that there was only one person of the name Rājarājadevan Magadhaipperumāḷ who first owed allegiance to Kulottuṅga Cola III but later became friendly with Kopperuñjiṅga and the Pāṇḍya in order to defy the Cola authority. A perusal of the records of the Magadha chief shows that though a few of Ponparappinān's records are dated and refer to him by name, there are many verse-inscriptions composed on a Magadha ehief which bear no date but are assignable paleographically to 12th-13th centuries. Moreover, unnamed Bāṇa or Magadha chiefs figure in the praśastis of both Kulottuṅga Cola III and Māravarman Sundara Pāṇḍya I. From the provenance of the inscriptions of the Magadha chief of the 12th-13th centuries it is elear that his jurisdiction extended in the South as far as Pudukkottai It is clear therefore, that the Bāṇas were at the height of their glory in the 12th-13th centuries and associated themselves with the Colas, Pāṇḍyas and Kāḍavas. Ponparappinān being the only representative of this line of chiefs in this period, all the exploits of the Magadhas have been ascribed to him. At this juncture, the knowledge of a younger brother[232] to Rājarājadevan Ponparappinān, namely Añjāda Perumāḷ illustrious as himself would be the first step to clarify the mysterious and chequered political career of Ponparappinān.

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227. P. 428, *Q.J.M.S*, Vol. XXIX.

228. P. 239 fn., *S.I.* Vol. XI.

229. P. 311, *J.O.R.* Vol V.

230. P. 295, *op. cit.* Also pp. 31-3, *J.O.R.* Vol. XX, 'A Bāṇa Chieftain of the 13th century'.

231. Pp. 56-7, *Q.J.M.S.* Vol. XXXI, 'A note on the Bāṇa and Pallava relationships in A.D. 1200-1280'.

232. Somasundara desigar (*op. cit.*, p. 426) wrongly interprets the junior prince of Vāṇa (Vāṇarkilaṅgomān) in the above Kuḍimiyāmalai record as ' the son of Ponparappinān'.

In this connection it will be pertinent to deal with the exploits of Ponparappinān Magadhaipperumāl as described in a few unpublished Sanskrit verses composed by V.C.I, contemporary of Ballāla II (1173-1220 A.D.) and grand-father of our author, and also two unpublished Tamil records[233] which have not been considered until now by historians dealing with Bāṇa-problem. Before the treatment of the unpublished Tamil and Sanskrit verses on Āragaḷūr Ponparappinān, it could be noted that a certain Bāṇa chief is mentioned in the published meykīrttis of both Kulottunga III and Māravarman Sundara Pāṇḍya I. In the eulogy of Kulottuṅga III the prominent part played by a Bāṇa chief in the second compaign of the Cola king against the Pāṇḍyas is glorified.[234] The victorious Cola campaign took place according to Nilakantha Sastri[235] in 1184 A.D. Ramachandra Dikshitar,[236] suggests that the unnamed Bāṇa chief referred to in the above prasasti may be Ponparappinān Magadhaipperumāḷ of Āragalūr. In one of the verses[237] at Tiruvaṇṇāmalai, Vidyācakravartin I states that Rājarājadevan Ponparappinān captured the Pāṇḍyan erown six times, hnnded over one of them to the Cola and offered the rest to Lord Aruṇācala. The above Cakravartin-verse not only proves the suggestion of Dikshitar regarding the unnamed Bāṇa chief in the meykirtti of Kulottuṅga III to be Ponparappinān but also gives some more information regarding the wars between Kulottuṅga III and the Pāṇḍyas. As pointed out by Somasundara Desigar,[238] this Cakravartin-verse indicates the prominent part played by Rājarājadevan Ponparappinān in the six expeditions led by Kulottuṅga III against the Pāṇḍyas. In all of them this Bāṇa chief participated very actively in support of the Cola

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233. 481 of 1908 and 196 of 1938-9.

234. *Mūnrām Kulottuṅga Colān,* V. R. R. Dikshitar. pp. 55, 91

235. *The Colas,* P. 384.

236. *Op. cit..* pp. 91-2

237. पूर्वं पञ्चकमद्य चैकममरक्ष्मापालगर्वद्रुहः
पाण्ड्यात्संयति संहृतानि मकुटान्येतेषु बाणेश्वर ।
एकं चोऌकृते वितीर्णमप ाण्यद्यारुणाख्याय ते
शैलेन्द्राय समर्पितानि भवता किं वार्थिने दास्यते ॥
544 of 1902; *S. I. I.* Vol. VIII. No 135.

238. *Op. cit.,* pp. 419-20

master and therefore he is justified in taking the credit of carrying away the Pāṇḍyan crown six times. After an examination of the Cola records Nilakantha Sastri[239] has shown that Kulottuṅga III undertook three expeditions against the contemporary Pāṇḍyan kings. But from the poetical description of the Bāṇa chief by Vidyācakravartin I, it would appear that we do not have the full information of the Cola incursions into the Pāṇḍyan country during the time of Kulottuṅga III. With the available meterial regarding the Pāṇḍyan war of succession it is not possibie to say definitely how many expeditions were undertaken by Kulottuṅga III. If Cakravartin's statement is a poetic exaggeration it cannot be explained why a specific number six is mentioned by him and not more. However, in the present state of knowledge, there is no epigraphical evidence to confirm Vidyācakravartin's information.

In the meykīrti[240] of Māravarman Sundara Pāṇḍya I it is stated that the Pāṇḍyan king invaded the Cola country, defeated Kulottuṅga III, seized the Cola crown and gave it over to a Bāṇa Kulottuṅga III suffered this reversal of fortune in 1220-23 A.D.[241] The unnamed Bāṇa chief referred to in the above Pāṇḍyan meykīrtti has been identified by Mahalingam[239] with Ponparapınān on the ground that the latter followed an anti-Cola policy from 1205 A.D. An unpublished Tamil record[243] at Jambukeśvara temple, Tiruvāṇaikkāval also confirms the above statement in the Pāṇḍyan meykīrtti that Māravarman Sundara Pāṇḍya I gave over the Cola crown to the Bāṇa chief[244]. That the Bāna chief was a close ally of Māravarman Sundara Pāṇḍya I is clear from another unpublished Tamil record[245] at Tiruveḷḷaṛai, Lalgudi

239. "*The Colas*" pp. 383–6

240. 42 ff *E.I.* Vol.XXII. "Paimpon muḍi parittu Bāṇanukku koḍutturuli"

241. *Pāṇḍyan Kingdon*, p. 147

242. P. 34 *J.O.R.*, Vol.XX

243. 481 of 1908

244. "Sundara Pāṇḍyan Śoḻar taṅgal pāvaḍi vaiyya makuṭam koḍuttadu Bāṇanukke".

245. 196 of 1938–9

Taluq, Trichy. According to the above inscription[246] Sundara Pāṇḍya divided the conquered Cola territory between the Vaḷava (Cola king) and the Magadha chief. Due to the paucity of details regarding the Bāṇa chief in the above Tiruveḷḷaṛai and Tiruvānaikkāval records as also of the periods of activity of Ponparappinān Magadhaipperumāḷ and his younger brother Añjāda Perumāl, we cannot say anything definitely from which time the Bāṇa chief had strained relationship whth his Cola master and joined the Pāṇḍyan side. The *GK.*[247] is however clear on the point of the Magadha-Pāṇḍya alliance to supplant the Cola power. The absenee of any record of Kulottuṅga III (1178-1216 A.D.) in the 39th and 40th years of his reign in North and South Arcot and Chingleput districts and also the availability of Bāṇa-inscriptions in the South as far as Pudukkottai shaw the Bāṇa-oceupation of a part of the Cola territory.

Of the remaining Cakravartin-inscriptions on Rājarājadevan Ponparappinān a verse[248] found at Tiruvānaikkāval refers to his victory over a certain Vaṅkeśa, This Vaṅkeśa is evidently the same as Vaṅgaraṭoṅgan who is mentioned in a Tamil record[249] of this Bāṅa chief and who is taken[250] to be a local chieftain ruling over the region round about Tiṭṭaguḍi in S.Arcot district.

Kṣema :-

In two other verses[251] of V.C.I there is a poetical

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246. "Kāvirināṭṭinai ellai śeypu kuḍuttān paṇitta Vaḷavarkku Magadhar kōnukku mey".

247. पाण्ड्येश्वराधिष्ठितैः मगधाधिपप्रभृतिभिर्मण्डलिकैर्महान्सङ्ग्राम-श्चोलस्य ।

248. जयत्यसौ बाणपतिर्मनस्वी वङ्केशभूमिक्षत(ज)द्रवीकृतम् ।
संस्मृत्य यद्विक्रममुग्रभीतिरद्यापि रोमाञ्चवति (?) × × × × ॥
—48 of 1908

249. P. 422, verse No. 11. *Q.J.M.S.* Vol. XXIX.

250. Somasundara Desigar, *op. cit.*, p. 426
Mahalingam, *op. cit.*, p. 295

251. 482 of 1908; 117 of 1934-5.

description of the Bāṇa Rājarājadevan Ponparappinān, gaining a victory over a certain Kṣema. In one[252] of them Kṣema is said to have run away due to his fear from the above-said Bāṇa chief and that Kṣema's beloved the Kāverī shed tears and turned thereby into Yamunā[253]; in another[254] there is a poetic description of the sorry plight of the wives of Kṣema.

Scholars who have so far dealt with the Bāṇas do not make any reference to a Kṣema. The *GK* itself refers to a king Kṣema who was the second son of Vallabha and whose daughter Devikā was married to Someśvara. However, from the description of Kṣema in our text and the details of the parentage of Devikā in records, it is clear that this Kṣema belonged to the Cālukyan family. There is no evidence to clinch the identity of the Cālukyan Kṣema with the Kṣema in the Bāṇa inscription of Vidyācakravartin I.

In his *Pāṇḍyan kingdom* (p. 161) Nilakantha Sastri makes a brief reference to Jaṭāvarman Sundara Pāṇḍya I (1251–75 A.D.) having done away with "the traitorous Kṣema (Śeman)". Sastri is correct when he points out that Kṣema or Tamil Śeman was the correct form of the word and there was no need for Gopinatha Rao[255] to correct Śeman into Ceran. In support of this correct form of the name Sastri mentions in the footnote, 179 of

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252. जयत्यसौ बाणपतिर्मनस्वी
क्षेमे क्षमां मुञ्चति यस्य भीत्या ।
तद्वल्लभा साञ्जननेत्रपूरैः
कवेरकन्या यमुना (बभूव) ॥

253. The conceit that the Kāverī became the Yamunā is to be explained by the tears of the beloved lady, namely the Kāverī, being dark with collyrium in her eyes.

254. आलम्बितक्षेमवधूकचानां
चमूचराणां मगधेश्वरस्य ।
विजृम्भमाणं करपङ्कजेभ्य-
स्सौरभ्यमद्यापि न शान्त(न्ति)मेति ॥

255. *Śen Tamil* Vol. VI, Part X. p. 515.

1892 (*Kṣemais-samam-Seuṇaih*)[256] and 52 of 1893[257] (*chitvā Kṣemim*) as also 122 of 1896[258] in which, in an epithet of Māravarman Vikrama Pāṇḍya the name Kṣema occurs in a metaphorical description (Kṣemāsura-vidāraṇa-Narasiṁha). Sastri ends the note by saying that he was unable to identify this Kṣema.

Another inscription in which the name Kṣema occurs is found in Tirupati, and has been taken[259] note of by Somasekhara Sarma and Venkataramanayya. In this inscription[260] which is mutilated, occurs the expression Gaṇapati-Kṣema which has been filled up as Kṣemāsura evidently on the basis of 122 of 1896 referred to above. Somasekhara Sarma and Venkataramanayya[261] take this as a proper restoration and discuss the possibility of the Kākatīya Gaṇapathi being identical with Kṣemāsura.

A third stage is reached in Derret's *Hoysalas* (p.130) where the author just makes the following observation without citing any authority - "A certain Kṣema, a Sevuṇa officer, commissioned to fish in the troubled waters of the Tamil country, probably attached to the staff of Gaṇapati, who is well-known to have benefitted from the support of the Sevuṇa in other contexts, had appa-

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256. The whole verse in which the above phrase occure is as follows:

चित्रं सुन्दरपाण्ड्यदेव विमले त्वद्खड्गधाराजले
मग्नाः केरलकाङ्का(?)न्ध्रमगधक्षैमैस्समं सेवुणैः ।
उन्मज्जन्ति सुराङ्गनापरिवृते स्वाराज्यसिंहासने
पौलोमीकरतालवृन्तपवनप्रेङ्खोलदोर्मालिकाः ॥

257. *S. I. I.* Vol IV. No. 865.

जित्वा केरलमुद्गमय्य मगधं निर्जित्य लङ्काधिपं
छित्वा क्षेमिमुदस्य होय्सलपतिं विद्राव्य चोलेश्वरम् ।
भङ्क्त्वा काङ्क दुर्गमान्ध्रनृपतिं हत्वाधिरूढस्तुलां
काञ्च्यां सुन्दरपाण्ड्यभूभृदशिषद्वीराभिषिक्तो महीम् ॥

258. *S. I. I.* Vol V No. 987.

259. P. 612. *The early history of the Deccan*, Parts VII - IX, ed. G. Yazdani.

260. *T. T. D. I.* Vol. I, No. 53,

261. *Ibid.*

rently been troublesome to the Hoysala, and he too was put to death by the Pāṇḍya, who ironically claims to have done King Rāma, that is, Rāmanātha, a service thereby".

In 122 of 1896, the metaphor requires the word 'asura' because the Pāṇḍya is described as Lord Narasiṁha who tore the demon Hiraṇyakaśipu or Kṣemāsura. But the word 'asura' is not necessary in the Tirupati inscription where Kṣema and Gaṇapati are enumerated as two kings and not as being one person referred to by two names. There is therefore no basis for taking the Kākatīya Gaṇapati as a Kṣema or Kṣemāsura. Derrett is correct in taking him as a separate person. But we do not see any basis for his statement that he was a Sevuṇa officer who was probably attached to the staff of Gaṇapati. This bringing together of the Sevuṇas and Kākatīya Gaṇapati along with Kṣema is evidently due to inadequate understanding of the expressions in the inscriptions which mention Kṣema with several others.

A correct understanding of the texts of the inscriptions mentioning Kṣema would give us this fact that Kṣema was like the Kerala, the Magadha, the Goṅka or Koṅka, the Kākatīya or the Sevuṇa, an adversary whom the Paṇḍyan kings destroyed, in the 13th century.

While we are also not in a position to give the exact identity of Kṣema what we can say by way of advance over the previous writers mentioned above is :

1. Kṣema is different from the other powere who were active in the South during the 12th-13th centuries.

2. Kṣema had something to do with the Kaverī in the close of the 12th and beginning of the 13th century, and was obviously some minor power on the river for otherwise we cannot explain the description of the Kaveri as *tadvallabhā* in the Bāṇa-inscription composed by V. C. I. patronised by Ballāla II (1173-1220 A. D.)

3. Kṣema was the name of a line of chiefs for he occurs in the Bāṇa-inscriptions belonging to the end of the 12th and beginning of the 13th century. The name occurs also in the inscriptions of Jaṭāvarman Sundara Pāṇḍya I (1251-75 A.D.), in those of Māravarman Vikrama Pāṇḍya

(accession 1283 A,D.)[262] and in our text, the *GK.* (mid 13th century). Whether the last-mentioned source which introduces him as a Cālukya would eventually supply the key or not, remains to be verified by future discovery of further data.[263]

The other Cakravarttin-verses on Ponparappinān are poetical descriptions of his prowess and munificence, It is therefore seen that the passing remark in our text regarding the Magadha chief that he was a revolting Cola-feudatory joining the Pāṇḍyan side is borne out by the Bāṇa inscriptions of this period.

The Kāḍava Chief.

The prominence given to the *Kāṭavesvara* among the enomies of Narasiṁha II is evident in our author describing him in considerable detail, although poetical. It is noteworthy that amongst the participants in the political incidents of the 13th century as described in the *GK.* it is the Kāṭavesvara who is singled out as a wielder of deceptive skill and stratagem; he is described as a Śaṁbara (*chalagata-prayoga-Śaṁbarāṁśa*), a Maya (*niśśeṣamāyā-nirmāṇa-mayāvatāra*) and a Virocana (*kuhanā-Virocana-mūrtyantara*), all of whom are repositories of supernatural magic. The above poetical description reveals him to be the most intractable and rebellious Cola-feudatory of the 13th century, quick in action, crafty and venturesome iu battles and capable of doing anything to detfy the imperial authority. The Kāṭaveśvara attacking the Cola Rājarāja III unexpectedly is graphically described and compared to a bolt from a cloudless sky on a hot day (*niṣkāraṇa—nīpatita-śuṣkāśani*). Accordlng to the *GK.*, the Kāṭaveśvara met Rājarāja III on the way in a battle (place not mentioned), imprisoned him and took him to his place Jayantamaṅgalam It could be noted here, that the Tiruvendipuram record merely refers to the capture of the Cola king by the Kāṭaveśvara at Śendamaṅgalam.

262. *Pāndyan Kingdom,* pp.259, 277

263. There is just one more inscription of Jaṭāvarman Sundara Pāṇḍya I at Śrīraṅgam (*Śen Tamil,* Vol. IV, p. 496) which appears to contain one more referenāe to Kṣema (*praśamita-kṣemābhiṣaṅgo bhuvah*), But the construction in the verse is not clear.

Our text does not mention the name of the Kāṭaveśvara but from the Tiruvendipuram record it could be made out that he is Kopperuñjiṅga. There has been a controversy whether there was only one person or two persons of the name Kopperuñjiṅga. Accordingly opinion is divided amongst scholars regarding the identity of the Kāḍava chief who imprisoned Rājarāja III at S'endamaṅgalam. According to the view of those who argue for[264] two Kopperuñjiṅgas, father and son, the Kāḍava of our work will answer to the father Kopperuñjiṅga I who, occurs in the Tiruvendipuram record and ruled at Śendamaṅgalam till 1243 A.D. Venkatasubba Iyer[265] and Vaidyanathan[266] refer to the Kāḍava who imprisoned Rājarāja III as Māṇavālapperumāḷ and Venkatasubba Iyer identifies Maṇavālappdrumāḷ with Kopperuñjihga I, On the other hand, scholars like Nilakantha Sastri,[267] Balasubramaniam,[268] Satianatha Iyer[269] and Vaidyanathan[270] who feel that there was only one son of that name state that Kopperuñjinga, as a quasi-independent chief imprisoned Rājarāja III and that later, in 1243 A.D. he assumed independence and became the ruler. Again. there has been also a controveray amongst the above-mentioned scholars whether Rājarāja III was imprisoned once or twice by the Kāḍava. For, apart from our text and the Tiruvendipuram record there is an undated record of Kopperuñjiṅga at Vāyalūr[271] in Wandiwash taluq, N. Arcot district. The Vāyalūr record refers to a battle between Kopperuñjiṅga and

264. For the names of the scholars who favour the two-Kopperuñjiṅga-theory, see pp.292 - 301, *J.af Madras University*, Vol. IX.
Also 174 ff, *E.I.* Vol. XXIII, 'Vailur inscription' of Kopperuñjiṅga, V. Venkatasubba Iyer; Hayavadana Rao, *op. cit,*, pp 1219 - 24.

265. P. 177. *E.I.* Vol.XXIII

266. P. 134, *Q.J.M.S.*, Vol,XXXVII

267. *Pāṇḍyan Kingdom*, pp. 154 fn., 165 fn.

268. I*bid.*

269. Pp. 212 - 6, *S.K.Aiyangar Commemoration Volume*, 'The Kāḍavaraya problem'.

270. Pp. 43 – 78, *Q.J.M.S.* Vol. XXXVI, pp. 125 - 35; *Q.J.M.S*,Vol.XXXVII, pp. 133 - 4

271. 418 ~~of 1922~~: also *E.I.* Vol. XXIII, 174 ff.

Rājarāja III at Tellāru in N. Arcot and also describes the Kāḍava as possessing a mighty army that put to flight the Kannaḍar.[272] Balasubramaniam, Sathianatha Iyer and Venkatasubba Iyer consider the Tiruvendipuram and Vāyalūr records as referring to the same incident and on that basis have identified the unnamed place where the Kāḍava defeated Rājarāja III according to the *GK.* to be Tellāru. In this connection it can be noted that the Kāḍava chief is referred to in our work only once as Kāṭaveśvara and there is no evidence to take him to be either a ruler or a semi-independent chief.

Jayantamaṅgalam, the place to which the Kāḍava took the imprisoned Cola king is clearly Śendamaṅgalam in S. Arcot, the well-known capital of the Kāḍava chiefs. There has been a difference of opinion whether it is to be identified with the place of that name in the Tindivanam[273] or the Tirukkoyilūr[274] taluk.

An important detail regarding the contingent of Kopperuñjiṅga is given in our text, namely that it consisted of foresters, mlecchas and vaideśikas. The mention of these in a group would suggest a rather inferior or savage nature of the power and tactics of the Kāḍava. As regards the vaideśikas there is a definite evidence of Ceylonese[275] being one of the confederates of Kopperuñjiṅga. For, the Tiruvendipuram record refers to the daṇḍanāyakas of Narasiṁha II killing some officers of the Kāḍava ranks and amongst them there is a Parākramabāhu, specifically mentioned as the king of Īḷam. Nilakantha Sastri[276] has shown that the above Parākramabāhu of the Tiruvendipuram record may have been a prince of the Ceylonese royal family but cannot be Parākramabāhu II, the ruler of Ceylon, for the latter came to the throne only in 1236 A.D. The other officers in the Kāḍava army according

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272. Kannaḍar venniḍa-pporudadun peruñjenai.

273. V. Rangachari, Vol. I, p. 181.
Venkatasubba Iyer. *E.I.* Vol. XXI, p. 22.

274. T. N. Subramaniam, *S. Indian Temple Inscriptions*, Vol.III Part I, p 1246; S. R. Balasubramaniam, *J. of Madras University*, Vol. IX, p. 285; Derrett, *Hoysalas*, p. 228.

275. We do not know on what ground Vaidyanathan (p. 131, *Q. J. M. S.* Vol. XXXVII) considers the Singhalese as the mlecchas referred to in our text.

276. *The Colas*, p. 423

to the Tiruvendipuram record are Vīragaṅganāḍāḷvān and Cīnattaraiyan. The last name carries an intriguing suggestion that it may refer to some Chinese. On the other hand, Derrett[277] supposes that the Vaideśikas might refer to the Muslims[278]. While there is a possibility of Muslime being in the Northern part of the Deccan during these times, there is no clear evidence of any large body of them available at this time as allies or mercenaries in the Tamil country. In this connection, we may remind ourselves of another set of epithet given to the Kāḍava in our text and the Tiruvendipuram record, namely, that he was the enemy of the good (*saccaritānāmarāti*), the screen of darkness even during the broad daylight (*divāpi tiraskariṇītimira*), a master in vily deceitful battle (*corakapaṭa-saṅgrāma-meghanāda-vibhava*), a land crocodile for the subjects in the enemy countries (*paraviṣaya-prajānām sthala-caranakra*) and a destroyer of Śiva and Viṣṇu temples. This would be in tune with the nature of the kind of allies which the Kāḍava collected.

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277. *Hoysalas*, p. 155

278. A Kannada verse found in the *Sūktisudhārṇava* of Mallikārjuna (p. 96) and in two Karṇāṭaka records (E.C. Vol. IV. Nāgamaṅgala 98; *E.C.* Vol. IV, Māṇḍya 121) that the Turuṣka carried a light before Narasiṁha II Cola was a general in his army and the Gaula went before him as a servant is evidently poetical.

LITERARY STUDY OF THE GADYAKARṆĀMṚTA

GADYAKARṆĀMṚTA - KATHĀ OR AN ĀKHYĀYIKĀ

Prose works that arose in the wake of Subandhu and Bāṇa are not many. Of the few that were written the *GK*. is a noteworthy composition from the point of view of its historicat significance and literary quality. It is usual to divide prose compositions into Kathā and Ākhyāyika and one may examine the question as to which of these two types the *GK*. answers to.

Katha and Ākhyāyikā are two types of prose compositions with marked distinguishing features figure in the works of the early ālaṁkārikas Bhāmaha and Daṇḍin. From the traits enumerated by the above-mentioned ālaṁkārikas, it is evident that these distinctive features pertain only to the outward structure of the composition rather than to the internal subject-matter; and that a prose work could be still an Ākhyāyikā or a Kathā, even though it may fall short of one or more characteristics as mentioned in this classification. This type of distinction had naturally been the subject of controversy among alaṁkāra writers. The various problems relating to this topic have beeu fully examined by my Professor[1]. However the two master-pieces of Bāṇa, the *Harṣacarita* and *Kādambarī* represent the Ākhyāyika (historical) and the Kathā (narrative) types of prose and it would be pertinent to evamine here if KK, as a follower of Bāṇa intended his work to be a Kathā or an Akhyāyikā.

The available single manuscript of the *G.K.* begins abruptly with the sentence *Iha khalu mahatā janena parigṛhyate* etc., and in the available portion of the text there is no division of chapters. Consequently we are not able to determine whether KK. called his chapters 'Ucchvāsas' or not. There are three Āryā verses in the available portion, two[2] in

1. Dr. V. Raghavan, *Bhoja's Śṛṅgāra Prakāśa* (1963) pp. 163-9.
2. a त्वमपि सखि यूथिके त्यज गौरीनिःश्वसितसौरभस्पर्धाम् ।
किमकृतं समुच्छ्वसन्ती सासूयं मालती[व]लतिका ॥

(contd. on next page)

the mythological prelude and one[3] in the historical account. Of these, the latter is indicatory of the future incident to happen, namely the birth of Someśvara. There are no verses in the Vaktra and Aparavaktra metre which, according to Bhāmaha, is one of the characteristics of the Ākhyāyikā. On these evidences, could it be said that the *GK.* is a Kathā? Or that KK. like Daṇḍin did not attach any importance to the distinction between Kathā and Ākhyāyikā? The answar is in the negative when we examine the internal subject-matter as presented by KK. It is true that *GK.* does not, like the *Harṣacarita*, give a sufficiently long aecount of the poet and his family. But as it is, the mythological framework does have an account, however brief it may be, on the poet and how he happened to come to the mortal world as the manifestation of a divine being. The poet's connection with the royal patron is unmistakably made an integral part of the work.

Moreover, as has been pointed out[4] the central feature of an Ākhyāyikā is the historical nature of the theme (*Upalabdhārtha*) as distinguished from the theme of a Kathā which is imaginatively invented (*Kalpanā*). That KK. intended his work to be mainly a historical account is clear from the fact that even in the the Purāṇic prelude the historical nature of the work is not forgotten by him. It would therefore be proper to consider the *GK.* as an Ākhyāyikā although we might say that some of the minor features mentioned by writers like Bhāmaha did not weigh much with our author.

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b मदनमपि जयतु कामं चरतु तपांस्यपि समाहितो देवः ।
उत्कलिकाकुलहर(ह)दयां स वहति शिरसा तथापि जह्नुसुताम् ॥

3. अनुभव चकोर कुशलं विकसतु तव शोकमुकुलित(तं) नयनम् ।
अमृतमयमूर्तिरचिरादुदयति जगतां सुखावहस्सोमः ॥

4. Dr. V. Raghavan, *op. cit.* p. 615.

KĀLAKALABHA AND OTHER POETS

BĀṆA

Of all writers in Sanskrit literature, it is Bāṇa with whom similarity will be immediately suggested for our poet. One of the few writers of later times who chose to write a prose work, KK modelled his *GK.* on Bāṇa's *Harṣacarita*. In fact one of the titles of our poet is 'Abhinavabhaṭṭabāṇa'. When KK. wanted to write the history of his patron-kings, he naturally did this on the model of the *Harṣcarita*. Like Bāṇa, KK. was closely connected with the royal house which he wanted to deal with and like Bāṇa he also came of an illustrious line of Sanskrit scholars steeped in Sanskrit learning and performances of religious austerities. There are several contexts in which the parallels between the *GK.* and the *Harṣacarita* are patent although it cannot be said that the former is an imitation of the latter. The influence of Bāṇa on our poet is not confined to the former's *Harṣacarita*. The impress of the *Kādambarī* is also seen in many places. Indeed all poetic prose after Bāṇa had been modelled on his style and we naturally find several echoes of Bāṇa in KK. also. For example, so far as style is concerned the long descriptions of scenes and natural phenomena and of persons with a series of epithets, themselves in long compounds, each containing a miniature as it were; the use of chains of Similes, Rūpaka and of Utprekṣā and the frequent employment of Śleṣa, bring out clearly the spell exercised by Bāṇa on KK. In the following tabular statements these parallels between KK and Bāṇa have been set forth under three headings:

I

INTRODUCTION

Parallels between the *GK.* on the one hand and the two prose works of Bāṇa on the other, so far as episodes, motifs and major ideas are concerned, are now set forth in a tabular form :

	GK.		*Bāṇa's works*
p. 1	Opening scene set in Kailāsa	*HC.*[1]	I. pp. 12-28. Opening scene set in Brahmaloka.
pp. 17-9	The description of the *antaḥpura* in Kailāsa, Śiva and Pārvati going there and prior to their entering they listen to the talks among the attendants regarding the arrangements inside. The names of the female attendants occurring here in this connection are Paṅkajā, Vāsavī, Kālī, Tārā, Indumatī, Madhumatī, Jāmbavatī, Kalahaṁsā, Mātaṅgikā, Aṁśumatī, Rohiṇī, Kalāvatī.	*Kā*[2]:	pp. 352-8. The description of the apartment of Kādambarī in the Hemakūṭa region, Candrāpīḍa's visit to the place and his hearing the talks among the maids. The names of the maids given here are Lavalikā, Sāgarikā, Mṛṇālikā, Makarikā, Rajanikā, Kumudikā, Nipuṇikā, Utpalikā, Kesarikā, Mālatikā, Naliṇikā, Kadalikā, Pallavikā, Lavaṅgikā, Madhukarikā, Mayūrikā, Kandalikā, Hariṇikā and Cāmarikā.
pp. 29-30	Śiva giving to Goddess Sarasvatī, a special hāra which He got from *Varuṇa*	*Kā.*	p. 377. The hāra called Śeṣa given to Candrāpīḍa by Mahāśvetā on behalf of Kādambarī, which was given to *Varuṇa* by Lord of the ocean, to Gandharvarāja by *Varuṇa* and from the Lord of the Gandharvas to Kādambarī.

1. *Harṣacarita*, Kerala Sanskrit Series, 1958.

	GK.	*Bāṇa's works*
pp. 35-7	Description of the Yuddhadevatā and her arrival at S'iva's assembly,	*HC.* pp.21-4. Description of Caṇḍālakanyakā and her arrival at Śūdraka's court.
pp. 38-41	KK. introduced as Sārasvata, his participation in a quarrel with Paraśurāma and Subrahmaṇya. Paraśurāma's curse on Sārasvata and the latter's consequent descent to the mortal world as poet KK.	*HC.* I. pp. 15-36. Sarasvati's descent to the mortal world owing to Durvāsas' curse, Sārasvata's birth from Sarasvati and Dadhīca and poet Bāṇa's descent from Śārasvata's family.
p. 38	Description of Paraśurāma's anger.	a. *HC.* I. pp. 15-6. Description of the anger of Durvāsas.
		b. *HC.* VI. pp. 247-5, 280-1, Description of the anger of Rājyavardhana and Harṣa.
p. 46	The stir and commotion after the departure of Śiva to attend to his duties in the afternoon.	*Kā* pp. 29-31. The similar situation after the dissolution of Śūdraka's assembly.
pp. 56-9	Vyāsa reading the text of the *GK.*	*HC.* III. p. 125. The pustakavācaka 'Sudṛṣṭi' reading the Vāyu Purāṇa.
pp. 59-63	Dhorasamudra described.	a. *HC.* III. pp. 137-46. Description of Śrīkaṇṭhajanapada and Sthāṇvīśvarapura.
		b. *Kā.* pp. 102-6. Description o Ujjain.

	GK	*Bāṇa's Works*
pp. 66-7	The holy ascetic Paramānandasiddhi described.	a. *HC.* III, pp. 149-50. Description of the young ascetic sent by Bhairavācārya to Puṣpabhūti.
		b. *Kā.* pp. 279-80. Mahāśvetā describing Puṇḍarīka to Candrāpīḍa.
pp. 70-3	Description of the Rājakula at the time of Narasimha II coming there to inform his wife Kalāvati on his meeting with the ascetic.	*HC.* V. pp. 227-8. Description of the rājakula at the time of Harṣa coming there on hearing about the news of his father's illness.
p. 74	Narasiṁha II informing Kalāvatī about the above-mentioned meeting.	*HC.* IV. p. 182. Prabhākaravardhana's words to Yas'omatī after hearing about her dreams.
p. 75	Kalāvatī in pregnant condition.	*HC.* IV. pp. 182-4. Yaśomatī in similar condition.
p. 75	The jubilation at the birth of Someśvara described.	*HC.* IV. pp. 183, 188-90. Joy at the birth of Rājyavardhana and Harṣa described.
pp. 83-4	Description of king Vallabha.	*Kā.* pp. 12, 119-21. Kings Śūdraka and Tārāpīḍa described.
pp. 84-7	The series of misfortunes falling to the members of the Vallabha family.	*HC.* VI. Series of calamities befalling to the members of the Harṣa-family.

In the list of parallel passages below the echo of Bāṇa in KK. so far as actual expression goes, could be seen :—

GK.	*Bāṇa's Works*
p. 6 पशुपतिजटाजाह्नवीजलकणजनितजडिमभ्य: × × मारुतेभ्य:	*Ka:* pp. 252-3 अच्छनिर्झरजलकणजालजनितजडिमभि: कैलासमारुतै:
pp. 12-3 अयं तु परिणतप्रायो दिवस:। श्वस्समागत्य श्रावयितासि तं प्रबन्धम्। साधय सांप्रतमित्यभ्यधात्। सोऽपि महान्प्रसाद इति नमस्कृत्य निरयासीत्। अत्रान्तरे × × × शशाम वासरोष्मा।	*HC.* III. p. 134. वर्ण्यते हर्षचरितम्। किमन्यत्। अद्य तु परिणतप्रायो दिवस:। पश्चाल्लम्बमान° × × × निमज्जति सन्ध्यारागपटले महार्णवे पूषा। श्वो निवेदितास्मि।
p. 17 आलपद्भिव धौततन्त्रीनिनादै:	*Kā:* p. 354. आलापा एव तन्त्रीनिनादा:
p. 18 महालक्ष्मीनिवेशितं राज्यमिव शृङ्गारस्य, × × जन्मभवनमिव सौभाग्यस्य, सर्वकामफलप्रदायि यौवनमिव सुखोन्मेषस्य × × निखिललोकलोभनीयवैभवं × × भवानीपतिरविशदभ्यन्तरम्।	*HC.* pp. 35-6. शृङ्गारमयमिव दिवसमापादयन्तं, रागराज्यमिव प्रवर्तयन्तं × × सिद्धियोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्मथस्य, रसायनमिव यौवनस्य, ऐकराज्यमिव रामणीयकस्य × × अष्टावर्षदेशीयं युवानमद्राक्षीत्।
pp. 18-9 प्रविश्य तत्कालोचितानन्त:पुरपरिचारिकाणामश्रृणोदालापान्— अयि पङ्कजे, पर्यङ्कतलादपनय × × कामिनि, पूरय कर्पूरनिकरेण × इत्येतानि चान्यानि परिजनालपितानि पति-	*Kā:*pp. 355-7. तस्य चैवंविधस्य किञ्चिदभ्यन्तरमतिक्रम्येतश्चेतश्च परिभ्रमत: कादम्बरीप्रत्यासन्नस्य परिजनस्य शुश्राव तांस्तानतिमनोहरानालापान्। तथा हि लवलिके, कल्पय केतकीधूलिभिर्लवलीलता-

राकर्णयन्नभपूर्णया सह समास-सादाभ्यन्तरम् । b) p. 40 तत्र नातिदूरादाकर्णय-मुदीर्णविषादामर्षपरवशानां पार्ष-दानामनेकानि भाषितानि। 'वयस्य वसुभूते, महतोऽपि × × × वीरभद्र, किमत्र देवः प्रतिपत्स्यत इत्येतानि चान्यानि चाकर्ण-यन्नभ्यर्णमधिगम्य तेषां तत्र वृत्तं शैलादिमुखादशेषमश्रौषम् । (Śiva's narration in the assembly).	लवालवालमण्डलानि । सागरिके, × × × नखमणिमयूखकलाप-माधुनोषि इत्येतान्यन्यानि च शृण्व-न्नेव कादम्बरीभवनमुपययौ ।
p. 24 प्रतिनववासुकिनिर्मोकपट्टनिर्मलां वामदेवमौलिपट्टमालतीमालां मन्दा-किनीम्	*HC.* pp. 29-30. अन्तकमथनमौलि-मालतीमालिकां, × × निर्मोक-मुक्तिमिव गगनोरगस्य × × सप्तसागरराजमहिषीं मन्दाकिनीम्
p. 25 वासुकिवलयविकर्षणपरिक्षीण-मध्यस्य × × सस्मरुरमृतमथन-समयानन्तरस्थितस्य मन्दरतनोः ।	*HC.* IV. p. 204. मध्येन मन्दरमिव सुरासुरहस्तसरभसभ्रमितवासुकि -कर्षणक्षीणेन लक्ष्यमाणं कुमारगुप्तम्
p. 27 वासनावशसमुच्चरदोंकारमुखर-मुखद्रुहिणसमीपस्थिता व्याहृतीः	*HC.* I. p. 17. ओंकारमुखरमुखै -राषाढिभिः
p. 29-30 तदनु मन्थरनिर्मथ्यमान-दुग्धाब्धिबुद्बुदानुकारिभिरामलकी-फलस्थूलैरमलरुचिभिर्मुक्ताफलैरार -चितां नीलकण्ठकण्ठनीलिमनि-शातिमिरतारावलीं विलासमिव कैलासस्य × × नीवीधनमिव श्वेतद्वीपश्रियः त्रिलोकमाल्यां हारवल्लीं	*Kā:* pp. 260-2. कैलासश्रियमिव दश-मुखोन्मूलनक्षोभनिपतितां, श्वेत-द्वीपलक्ष्मीमिवान्यद्वीपावलोकनकुतू-हलागतां × × तारकारूपेणागतै-रामलकीफलस्थूलैर्मुक्ताफलैरुपरचि -तेनाक्षवलयेनाधिष्ठितकण्ठभागां -महाश्वेताम्

p. 30. तयोरेकममृतमथनसमयहारितं × × द्वितीयेयं हारयष्टिः × × पुरा किल मम गलगरल-परितापशमदायीति प्रचेतसा सप्रणयं प्रतिपादिता ।	*Kā*: p. 387. तदयममृतमथनसमुद्-भूतानां सर्वरत्नानामेकशेष इति शेषनामा हारोऽमुनैव हेतुना बहुमतो भगवताम्भसां पत्या गृह-मुपागताय प्रचेतसे दत्तः । पाश-भृतापि गन्धर्वराजाय । गन्धर्व-राजेनापि कादम्बर्यै ।
p. 32. आलोकितं च कुपितलपन-परिस्फुरदरुणशोभं × × आसीद्-आदित्योदयं	*HC*. I. p. 22. तरुणतरकुपितकपि-लपनलोहिते लोकचक्षुषि भगवति
p. 42. महावराहदंष्ट्रालिखितनिर्मल नखपदेन पदयुगलेन भ्राजमाना पृथिवी	*Kā*. p. 41. महावराहदंष्ट्रासमुत्खान-धरणिमण्डला विन्ध्याटवी
p. 42. भरतभगीरथभुजकेयूरकोटि-क्षणमसृणतुलाकोटिना भ्राजमाना पृथिवी	*Kā*. p. 195. भरतभगीरथप्रतिमो भवा-नुत्पन्नः
pp. 35-6. पृथुभिर्मुक्ताफलैर्ग्रथितां × × स्तम्बेरमकुम्भनक्षत्रमालामनोहरां हारस्रजं धारयन्ती × × युद्धदेवता आरुरोह सभाम् । आरुह्य तदेकदेशे ×नातिदूरमवनिनिहितजानुकरतला चरणाङ्गुलिकिसलयस्पृष्टकुट्टिमा सविनयं विनीतेन मूर्ध्ना वनिता-जनोचितं प्रणनाम ।	*Kā*. pp. 33 5. अनङ्गवारणशिरोनक्षत्र-मालायमानेन × × अतिस्थूल-मुक्ताफलघटितेन शुचिना हारेण ××कृतकण्ठग्रहां मातङ्गकन्यकाम् । × × एवमादि चिन्तयन्तमेव राजानमीषदवगलितकर्णपल्लवावतंसा प्रगल्भवनितेव कन्यका प्रणनाम । कृतप्रणामायां च तस्यां मणिकुट्टि-मोपविष्टायाम्
p. 36. सततव्यायामकृशतरोदरी	*HC*. I, p. 32. सततव्यायामकृशकर्क-शशरीरेण
p. 46. अथ महेश्वरवत्सरभसमुत्थित-	*HC*. p. 21. विसर्जितसुरासुरमुनि-

स्सरस्वतीस्कन्धविन्यस्तहस्त:	मण्डल: ससंभ्रमोपगतनारदस्कन्धविन्यस्तहस्त: पितामह:
p. 57. यद्वृत्तमुक्ता मुक्ताहारवल्लरीव	*HC*. I. 21. अनुचिता × ते मुनिवेषस्य हारयष्टिरिव वृत्तमुक्ता चित्तवृत्ति:।
p. 51. अपराह्णप्रचारिणाममरकरिणाम्	*HC*. I. pp. 22-3, अपराह्णप्रचार-प्रचालिते × ऐरावते।
p. 54. शिखण्डिसुलोचनापाङ्गपाण्डुरे	*HC*. III. p. 124. शिखण्ड्यपाङ्ग-पाण्डुनी वाससी
p. 50. मधुमथनमृदितमधुकैटभरुधिर-संपादितां पुनरपि पुरातनीं दशाम-दर्शयत् सरितां पति:।	*HC*. VIII p. 411. विततसन्ध्यारागरज्यमानजलप्रचय: पुनरिव पुराणपुरुषपीवरोरुसंपुटपिष्टमधुकैटभरुधिरपटलपाटलवपुरभवदधिपतिरर्णसाम्
p. 67. अपरिचितेऽपि परिचित इव विश्वसिति हृदयम्, आर्द्रीभवत्यन्त:-करणं यत् सत्यं महतामयमनुभवो यदसंस्तुतमपि वस्तु सहसात्म-सात्क्रियते।	*HC*. I, pp, 37-8. प्रथमदर्शने चोपायनमिवोपनयति सज्जन: प्रणयम्। अप्रगल्भमपि जनं प्रभवता प्रश्रयेणार्पितं मनो मध्विव वाचालयति। अयत्नेनैव × आरोहति विस्रम्भ:।
	Ibid. p. 46 अतिमहानुभाव: खल्वसौ कुमारो येनैवमविज्ञायमाने क्षणदृष्टेऽपि जने परिचयमनुबध्नाति।
p. 68. उदयशैलशबरचर्मफलकपरि-ष्काररराजतार्धचन्द्रेण	*Kā*: p. 180 कनकमयार्धचन्द्रतारागणशबलचर्मफलकैर्निशामयमिव ×
p. 86. यत्सत्यं संपत्संपदमनुबध्नाति विपद्विपदमिति।	*Kā*: p. 153 सत्योऽयं लोकप्रवादो यद्विपद्विपदं संपत्संपदमनुबध्नाति इति।
p. 86. अथ कथावशेषकादम्बिनी-कालिमनि, वारितविद्युद्विलास-लास्ये, × × भेककुले चातक-कृत्यकारिणि, × निर्मदद्विरदे × बलाहकावग्राहिणि वर्षत्रये व्यतीते	*HC*. III. pp. 121-2 अथ कदाचिद् विरलितवलाहके चातकातङ्ककारिणि क्वणत्कादम्बकदम्बके दर्दुरद्विषि + + उन्मददन्तिनि × × शरत्समयारम्भे

III

In the following series of parallels, ideas of Bāṇa may be seen occurring in our poet although in different words.—

GK.	*Bāṇa's Works*
p. 9 निसर्गतस्स्वतन्त्राणां फलनिरपेक्षाः निर्भयाश्च प्रवृत्तयः ।	*Hc.* II. p. 115 स्वैरिणो विचित्रा खलु लोकस्य स्वभावाः प्रवादाश्च ।
p. 10 विनमितपूर्वकायश्चलितमन्दाकिनीवीचिमालावाचालेन मौलिना	*Ka* p. 189 दूरावनतेन चलितचूडामणिना शिरसा कृतप्रणामं
pp. 40-1 प्रबलतामपूर्वसङ्कल्पिताया भवितव्यतायाः, व्यतिक्रान्ततां च परिहरणीयवस्तुनः, सुखोदर्कितां च प्रस्तुतस्य चिन्तयन्	*Ka* p. 335 निरूप्य चापतीकारदारुणतां व्यसनोपनिपातानां, आकलय्य दुर्निवारतां शोकस्य, दृष्ट्वा तु निष्ठुरतां दैवस्य
p. 42 चिरकालजलनिधिनिवासलग्नैरिव × × अनन्तफणिकिरणसंस्तवादिव लोहितायमाना पृथ्वी	*Ka* pp. 209-10 इयं हि लक्ष्मीः क्षीरसागरात्पारिजातपल्लवेभ्यो रागं कालकूटान्मोहनशक्तिं × × × इत्येतानि सहवासपरिचयवशाद्विरहविनोदचिह्नानि गृहीत्वैवोद्गता।
p. 33 निखिलजनजीवितसंशयकरीं भीमरथीमिव विभावरीमनुभवन्तीं	*Hc.* V p. 253 देवोऽपि हर्षः पुञ्जीभूतेनेव सकलेनेव जीवलोकेन × × × तां निशीथिनीं भीमरथीभीमामखिलां सराजको जजागार ।
pp. 38-9 कोपो हि नाम लोकस्य दृष्टिरोधकमन्धकारं, × × दुर्निवारस्वेदसलिलनिदानं, × × अतः परिभावसहिष्णुना × × स्वेदापनोदनापदेशाच्छापोदकमिव × ×	*Hc.* I. p. 20 कुपितस्य हि प्रथममन्धकारीभवति विद्या × आरम्भे तपो लगति पश्चात्स्वेदसलिलम् । पूर्वमयशः स्फुरति, अनन्तरमधरः । *Ibid.* p. 16 कोपकम्पतरलिताङ्गुलिना

स्फुरताधरेण हशतीमिव × अहित-जनाननकमलसङ्कोचां प्रदर्शयन्	करेण × अक्षमालिकां विक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।
p. 61 यत्र च स्त्रीणामधर-चक्रमशोकपल्लवमलक्तकद्युतिरि-त्यनर्थान्तरं × × आननममृत-भाजनमम्बुरुहमित्येका जातिः । केशपक्षो बहलपक्षान्धकारः मयूर-पक्षसञ्चय इत्येकः पक्षः ।	(a) *Hc.* III pp. 145-6 यत्र च प्रम-दानां चक्षुरेव सहजं मुण्डमाला-मण्डनं, भारः कुवलयदामानि, अलकप्रतिबिम्बान्येव कपोलभाजि अक्लिष्टाः श्रवणावतंसाः पुनरुक्तानि तमालकिसलयानि × × (b) *Kā* pp, 354-5 यत्र च कन्यका-जनस्य कपोलतलालोक एव मुख-प्रक्षालनं, लोचनान्येव कर्णोत्पलानि, × × × यत्र च अलक्त-करसोऽपि चरणातिभारः ×
p. 74 देवि, दिष्ट्या वर्धसे ! पूर-यति तव मनोरथं महादेवः । फलन्त्यशेषगुरूणामाशिषः ।	*Hc* IV. p. 182 देवि, किं विषीदसि। समृद्धास्ते गुरुजनाशिषः । पूर्णा नो मनोरथाः । प्रसन्नस्ते भगवान् अंशुमाली ।
p. 82 विमलतरधारानिपातरिपु-परंपरापरागविकृतिः कृतिजनसुकृत-परिपाकभूमिर्बभूव × × स च कालेन शमिताशेषशात्रवतया निश्चिन्तः केवलमन्तःपुरवासर-सिकोऽभवत् । निचिक्षेप क्षिति-पतिस्समञ्जसविविधसचिवः पञ्चसु सचिवेषु सकलमपि राज्यभारम्	*Kā* p. 12 अवजिताशेषभुवनमण्डल-तया विगतराज्यचिन्ताभारनिर्वृतः × × × *Ibid.* pp. 119-20 विजित्य वसुन्धरां शुकनासनाम्नि मन्त्रिणि राज्यभार-मारोप्य × × प्रशमिताशेषविपक्ष-तया विगताशङ्कः × प्रायो यौवन-सुखान्यनुबभूव ।

KĀLIDĀSA

Whether it was in prose or in verse, whether one was writing a short or a long work, every Sanskrit poet wrote with a mind filled with Kālidāsa. And unconsciously ideas and expressions, and even situations of the master came to the new poet as he went on with his effort. We do not know whether apart from the few verses in the inscription we have already mentioned, our author wrote any poem. He however had the title 'Kalikālakālidāsa' from which we may suppose that he wrote some poems. As it is, in the prose work we are analysing, KK. shows the influence of the great poet in several contexts where situations, motifs, ideas and expressions reminiscent of Kālidāsa occur.

First and foremost should be mentioned the spell cast on our poet by the divinities Śiva, Pārvatī, and Kumāra and the Himālayas on which he opens the narrative. All this in the *GK.* is reminiscent of the *Kumārasambhava* and specifically we may compare the description of the sports of Śiva and Pārvatī with those in the eighth canto of the *Kumārasambhava*. There is a description in our work of queen Kalāvatī in her *enceinte* condition which echoes the description of Sudakṣiṇā in the same condition in Canto II of the *Raghuvaṁśa*. Again there is a description of Kalāvatī's worship of the moon in our work which recalls that of Queen Auśīnarī in the third Act of the *Vikramorvaśīya*.

We may also draw special attention to a certain number of passages in which there are verbal similarities between our poet and Kālidāsa as also echoes of ideas of the great poet.

G. K.	*Kālidāsa's works*
p. 2 ऐरावतकर्णचामरानुकारिणाम्	*Rv.* XIII. 11. कपोलसंसर्पितया य एषां व्रजन्ति कर्णक्षणचामरत्वम् ।
p. 2 गौरीललाटकणाचामी मातरिश्वा	a. *Rv.* XIII. 20. आकाशवायुर्दिनयौवनोत्थानाचामति स्वेदलवान्मुखे ते ।
	b. *Ks.* VIII. 25. आचचाम सलवङ्गकेसरश्चाटुकार इव दक्षिणानिलः ।
p. 4 वनलतापुञ्जकुञ्जान्तरान्निर्गत्य नन्दी	*Ks.* III. 41. लतागृहद्वारगतोऽथ नन्दी ।
p. 5 अवादयच्च वल्लकीम् । × पुनरा-कर्णयति अखिलमपि लिखितमिव बभूव कैलासकाननम्	*As.* 1. 4/5 आर्ये, साधु गीतम् । अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः ।
p. 6 वारुणीमदविलासवर्जमरज्यत कपोलपाली ।	*Ks.* 1, 31 अनासवाख्यं करणं मदस्य ।
p. 22 पुराणवारुणीपानकषायकण्ठ-कलनाञ्जितेन, वसन्तमाकन्दकन्द-लास्वादमुदितकोकिलकूजितजिता ×	*Ks.* III. 32 चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
p. 23 नन्दी प्रतीहारदेशादसितं × × आत्मनः प्रकोष्ठ र्पयामास ।	*Ks.* III. 41. वामप्रकोष्ठार्पितहेमवेत्रः ।
p. 24 वामदेवमौलिपट्टमालतीमालां मन्दाकिनीम्	*Rv.* XIII. 51. त्रिस्रोतसं त्र्यम्बकमौलिमालां
p. 28 सर्वातिशयवर्णशोभां कर्णि-कारमिव	*Ks.* III. 28. वर्णप्रकर्षे सति कर्णिकारम् ।

GK.	*Kālidāsa's works*
p. 28 निवातवारिरुहसरसीव निर्विकारमासीने रसपरवशे पाकशासने	*Ks.* II. 29. By the opposite of it. ततो मन्दानिलोद्धूतकमलाकरशोभिना । गुरुं नेत्रसहस्रेण नोदयामास वासवः ॥
p. 32 क्रौञ्चपथपथिकहंसयूथसार्थवाहस्य	*Ms.* Pūrva 57. हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ।
p. 32 दशमुखमुखभुजोरुतरुगहनम्	a. *Ms.* Pūrva. 36. पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः ।
	b. *Rv.* XII. 88. भुजमूर्धोरुबाहुल्यादेकोऽपि धनदानुजः ।
p. 25 निकटकपर्दे × × कनकलस्थले	*Ms.* Pūrva. 50. × × अनुकनखलं शैलराजावतीर्णां जह्नोः कन्यां × ×
p. 41 जीवञ्जीवकमिथुनचारुरोचनाकपिशमंशुकम्	*Ks.* V. 67. वधूदुकूलं कलहंसलक्षणम्
p. 41 मा पुनरेवञ्चापलायेति विनीय गणनाथं	*Ks.* III. 41. मा चापलायेति गणान् व्यनैषीत् ।
p 48 कदाचित्पुरातनत्रिपुरदहनापदा(न)डिण्डिमि(मं) डिमं निशामयन्	*Ms.* Pūrva. 56 संसक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ।
p. 49 सायाह्नशीधुपान[विश]- विशदाधराणाम्	*Ks.* III. 33 हिमव्यपायाद्विशदाधराणाम्

GK.	*Kālidāsa's works*
p. 51 कार्दमितसुखपटी दिगन्तकुञ्ज-राणाम्	*Ms.* Pūrva 62. कुर्वन् कामात् क्षणमुखपटप्रीति-मैरावणस्य
p. 52 किन्नरमिथुनकेलिदीपिका: कैलासकाननप्रान्तेषु × इव(वा)-ज्वलं(लन्) नक्तमोषधय: ।	*Ks.* p. 10 वनेचराणां वनितासखानां दरीगृहोत्सङ्गनिषण्णभास: । भवन्ति यत्रौषधयो रजन्या- मतैलपूरा: सुरतप्रदीपा: ॥
p. 53 निजकरधृतदण्डेन पुण्डरीकेणेव × मं(ग)लमुक्तातपत्रेण	*As.* V. 6 राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ।
p. 53 मं(ग)लमुक्तातपत्रेण मखान्तं देवं सिषेवे महालक्ष्मी: ।	a, *Rv.* IV. 14 पार्थिवश्रीद्वितीयेव शरत्पङ्कजलक्षणा। b. *Rv*, IV. 17 पुण्डरीकातपत्रस्तं विकसत्काश-चामर: ।
p. 53 कैलासदेवता शशिमणिनिष्यन्द-निजुर(निर्झ)रोद्गारचारुणा	*Rv.* IV. 60 सनिर्झरोद्गार इवाद्रिराज: ।
pp. 73-4 मङ्गलशङ्खतारकपात्राभरणं व्यज्यमानावयववैशद्यां विगतनक्षत्र-तारकाग्रहां दिवमिव वैभातिकी-मेकवेणिकया × ×	*Rv.* III. 1. शरीरसादादसमग्रभूषणा मुखेन सालक्ष्यत लोध्रपाण्डुना । तनुप्रकाशेन विचेयतारका प्रभातकल्पा शशिनेव शर्वरी ॥
p. 78 व्याकोशकाशविशदचमरवाल-व्यजनव्यञ्जनां	*Rv.* IV. 17. पुण्डरीकातपत्रस्तं विकशत्काशचामर:
p. 78 नगराद्घोरसमुद्रादिवरिव दक्षिणां दिशमयन्	Rv. XII. 25. प्रययावातिथेयेषु वसन् ऋषिकुलेषु स: । दक्षिणां दिशमृक्षेषु वार्षिकेष्विव भास्कर: ॥

KK. and Vālmīki

The following context in our work may be mentioned for it recalls to us strongly a famous context in the *Rāmāyaṇa*, Kiṣkindhā III Canto. śls. 30-1 (M L J Press Ed.), where the Ādikavi makes Rāma pay a tribute to the excellent delivery of the speech of Hanumān. The context in our text is the reading of the composition by Vyāsa when the qualities mentioned by Vālmiki are echoed by our poet. There is also a second context echoing an idea from Vālmiki.

GK.	*Rāmāyaṇa*, III. 30-1
pp. 58-9 अलक्षिताक्षी(क्षि)भ्रूविकार- मनाहिण्डमकन्धराबन्धमनतिद्रुत - विलम्बितम(न)त्युच्चमन्द्रं(द्रं) [मन्दं] मध्यमे स्वरे मधुरमवाचयत् ।	न मुखे न नेत्रयोर्वापि ललाटे [च भ्रुवोस्तथा । अन्येष्वपि च गात्रेषु दोषः [संविदितः कचित् ॥ अविस्तरमसन्दिग्धमविलम्बित- [मद्रुतम् । उरःस्थं कण्ठगं वाक्यं वर्तते मध्यमे स्वरे ॥
p. 82 रविमिव राजानम् उत्तिष्ठमान- मनूत्तिष्ठन्ते प्रजाः	II. 109. 9. यद्वृत्ताः सन्ति राजानः तद्वृत्ताः सन्ति हि प्रजाः ॥ (Rāma's reply to Jābali) VII. 43-1.9 यथा हि कुरुते राजा प्रजास्तमनुवर्तन्ते ।

OTHER POETS

A few more parallels could be traced between the ideas and expressions in the *GK.* and the works of other earlier poets like King Harṣa and Rājaśekhara. In the description of (1) music and (2) the spring season and (3) Queen Kalāvatī at the time of her worshipping the moon KK. echoes ideas and words of the *Nāgānanda* and the *Ratnāvalī*. When referring to (4) the feud between Paraśurāma and Kumāra he has in mind the *Bālarāmāyaṇa* where Rājaśekhara dilates upon it. There are also a few context where some well-known (5) Subhāṣitas are echoed by our poet.

KK & HARṢA

GK. p. 5 Nārada playing on Vīṇa described. अवादयच्च वल्लकीमुल्लसितरागाम्, × × धातुव्यञ्जनमुदञ्चिता-लङ्कारम् ।	*Nāgā* : I. 14. Jīmūtavāhana describing the music on the Vīṇā played by Malayavatī. व्यक्तिर्व्यञ्जनधातुना etc.
GK. p. 38 Spring festivities described- वासन्तिके समयेऽस्मिन् सम्भावितमदनदहन-दिवसोत्सवैः × × अङ्गीकृता-नेकपटवासपरागमुष्टिप्रहरणैः ।	*Ratnāvali* Act I. Festivities in the Vasanta described.
GK. p. 73 Description of Kalāvatī at the time of her worshipping the moon. प्रत्यग्रमज्जनविविक्तविग्रहाम् ।	*Ratnā.* I. 21. Udayana describing Vāsavadattā at the time of her worshipping Manmatha. प्रत्यग्रमज्जनविशेषविविक्तमूर्तिः ।

KK. & ŚANKARA (?)

A verse from the *Saundaryalaharī* attributed to Śaṅkara refers to Goddess Sarasvatī providing a cover as it were, for the Viṇā. In *GK* also KK. refers to a similar idea while describing Goddess Sarasvatī playing on the Viṇā in the celestial assembly.

GK. p. 26 अङ्कगतामालापिनीम् × × अनेकवर्णरुचिरचीनांशुकशारेण लोचनांशुजालेन व्यपगतनिचोला-मपि निचुलिका(ता)मिव रचयन्ती

Saunda, Śl, 66
विपञ्च्या गायन्ती विविधमपदानं [पशुपते-
स्त्वयारब्धे वक्तुं चलितशिरसा [साधुवचने ।
तदीयैर्माधुर्यैरपलपिततन्त्रीकलरवां
निजां वीणां वाणी निचुलयति [चोलेन निभृतम् ॥

KK. & KAUṬALYA

GK.

p. 82 राजानम् उत्तिष्ठमानमनूत्तिष्ठन्ते प्रजाः, प्रमाद्यन्तम् अनुप्रमाद्यन्ति ।

Arthaśāstra

p. 37 (Ed. R. Shama Sastri)
राजानमुत्तिष्ठमानमनूत्तिष्ठन्ते भृत्याः ।
प्रमाद्यन्तमनुप्रमाद्यन्ति ।

KK. & RĀJAŚEKHARA

a. p. 39 In the course of the quarrel between Paraśurāma, and Subrahmaṇya, the latter's friend Sārasvata says -
सच्छात्र इति न चिन्तयसि । किं बहुना, गौरीमातरिति न प्रीयसे ।

In *Bālarā.* IV. 25-6. Pārvatī interposes in a quarrel between Paraśurāma and Subrahmaṇya.
किञ्चित्कोपकषायितेन मनसा यावत्सतीसूनवे
त्र्यक्ष भृगुनन्दनो निजधनुर्यन्त्रे निधत्ते शरम् ।
हेलास्रस्तदुकूलसंवृतिमती विस्रंसि काञ्चीलता
तावद्व्याकुलनूपुरं भगवती मध्ये मृडानी स्थिता ॥

Immediately Paraśurāma withdraws his arrows and falls down at the feet of Pārvatī

b. p. 32. Reference to Krauñca-mountain -
क्रौञ्चपथपथिकहंसयूथसार्थवाहस्य

b. *Bāla* IV. 29-
छिद्रद्वारं त्रिदिवसरसीहंसयात्रापवित्रम् ।

GK. & SUBHĀṢITAS

GK. 87. While describing the subjects of King Vallabha KK refers to the vices of people in general- अन्तस्तुच्छा: पटहा अपि मुखार्पितभक्तषण्डा मधुरं स्वनन्ति ।	अहो प्रकृतिसादृश्यं मृदङ्गस्य खलस्य च । यावन्मुखगतं पिण्डं तावन्मधुरभाषणम्॥ *Nīti Śāstra.* Balamanorama Press Ed. 1958. V. 192
p. 52 तिमिरतरङ्गवाटिकापुष्पैः प्रदोषवेलाकापालिकी	ज्योत्स्नाभस्मच्छुरणधवला × × × रात्रिकापालिकीयम् ॥ (Quoted in Mammata's *Kāvyaprakāśa*, X. 7.)
p. 84. Vallabha having fallen away from his royal status wandering without anybody receiving him. महान्तोऽपि स्थानभ्रष्टा नखा इव स्त्रीणामपरेषां करमेव पूरयन्ति । केशा इवौदने पतिता सद्भिर्निन्द्यन्ते । दन्ता इव भक्ष्यविरहिता विहिता महीतले मलिनीभवन्ति ।	*Hitopadeśa* I. 173 स्थानभ्रष्टा न शोभन्ते दन्ताः केशा नखा नराः । इति विज्ञाय मतिमान्स्वस्थानं न परित्यजेत् ॥
p. 6 प्रकृतिकुटिलबालवाळुकीयुलिताः प्रेमवृत्तयः ।	एतेषां वालकर्कटीतन्तुकुटिलानां प्रेम्णाम् ॥ -*Gāthāsaptaśati* I 10

KĀLAKALABHA'S ERUDITION

EARLIER WRITERS AND WORKS

If we had the beginning of the *GK.* available, we might have had, in the manner of the introductory verses in the *Harṣacarita* of Bāṇa, KK.'s references and observations to the earlier masters in the field and their productions. His acquaintance with the diverse branches of knowledge is evident all over the work. The whole family of the V. C.s was noted for erudition not only in the literary field but also in that of religion and philosophy. Echoes of earlier masters in KK's writing have been dealt with elsewhere. In the course of his several descriptions, through the aid of Śleṣa, KK. has been able to work in a very natural manner, the names of different branches of knowledge and even of specific works. While describing the ways in which Śiva was spending his time with Pārvatī in leisure (p. 48) KK. recalls the background of the origin[1] of the *Bṛhatkathā* in the private conversation of Śiva and Pārvatī. In the same context he refers to the *Vāyu Purāṇa* (कदाचित्स (प)वनप्रोक्तां संहितां प्रस्तावयन्), the *Rāmāyaṇa* and the *Mahābhārata* (कदाचित् काव्यमव्याजरमणीयं रामायणमाकर्णयन्, कदाचिद्भारताख्यानानि विभावयन्—)

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1. कदाचिद् बृहत्कथानुबन्धिनीः कथाः प्रवर्तयन् ।

Cf. a. *Kathāsaritāgara*, *Kathāpīṭhalambaka*, śls. 22-3.

तस्याः स्तुतिवचोहृष्टस्तामङ्कमधिरोप्य सः ।
किं ते प्रियं करोमीति बभाषे शशिशेखरः ॥
ततः प्रोवाच गिरिजा प्रसन्नोऽसि यदि प्रभो ।
रम्यां कञ्चित्कथां ब्रूहि देवोऽद्य मम नूतनाम् ॥

b. *Harṣacarita* I. p. 10.

समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना ।
हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥

As a Śaiva and one conversant with S'aivite literature, KK. refers (p. 56) to S'iva as the primary promulgator of the different systems of thought (Aśeṣavidyāsampradāyadeśikaḥ). Taking an occasion (pp. 53-4) when Śiva was with the sages, KK. introduces the different S'āstras, like Vyākaraṇa, Pūrva Mīmāṁsā, Nyāya which he aptly refers to as the 'pramāṇas', the Vaiśeṣika which again is aptly described under the words 'padārthadharma'[1] the Sāṁkhya with its twenty-five tattvas, the Yoga and the secret of the Upaniṣads. The sage-promulgators of each of these schools of thought namely Pāṇini, Jaimini, Akṣapāda, Kaṇabhuk, Kapila, Patañjali and Sanatkumāra, one of the interlocutors in the Upaniṣads, are mentioned.

Vyāsa is introduced as a character for the reading of KK's composition and Vālmīki is introduced as one of the chief listners (परीक्षका: पुन: प्राचेतसप्रमुखा: पुरातना: कवय: p. 56). In this connection the association of Vyāsa with the codification of all Śāstras and their Śākhās is referred to (Nikhila-nigama-s'ākhā-vibhāga-vijñānadevi(vo). He also makes the two epiç-authors bring the composition to the presence of Nārada (pp. 11-2)

धरातलात् × × कविचक्रवर्तिना प्रवर्तमानेन कमपि प्रबन्धं मदन्ते-वासिनौ व्यासवाल्मीकी समानयताम् ।

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1. *Cf. The Padārthadharmasaṁgraha*, the name of Praśastapāda's Vaiśeṣika work.

Śaivism

Although the members of the V.C. family had been catholic in the choice of the themes for their literary works, it would be clear from what has been already said of their works that they were particularly devoted to the worship of Śiva. KK, himself is known from inscriptions to have made endowments to Śrīraṅgam temple and refers to Varadarāja at Kāñcī in our text but his special devotion to Śiva is evident all through the *GK.* It is of Śiva and of his spouse and son that king Narasiṁha, his queen and their son are described as human manifestations. In the Purāṇic preamble Śiva's abode and activity in Kailāsa are described with a devotion appropriate to a worshipper of Śiva. The poet takes a delight in the graphic description of Śiva's form more than once, not only in the main aspect of Śiva but also in aspects like the Ardhanārīśvara[1] and Śaṅkaranārāyaṇa.[2] According to Śaivite tradition all knowledge, lores and branches of learning are ultimately traced to Him and Pārvatī. The latter s described as the promulgator of poesy (p. 8, kavigirāṁ pravartayitrī) and they are both depicted as artists and connoisseurs (abhinava-prabandha-kautukī Devaḥ[3], p. 12) par excellence. Śiva is specifically referred to as the promulgator of all Śāstras (p. 56. aśeṣa-vidyā-sampradāya-deśikaḥ). He is also the first teacher, Deśika, of spiritual enlightenment, (p. 54, समुपदिशन्निःश्रेयस-सरणिम् -), the most merciful and benevolent (parama-kāruṇika), the remover of all the sins of the devotees (समाश्रितानां कल्मषमलवासनां प्रक्षालयन्, p. 54) and the fountain - head

1. अमन्यन्त निय(भू)तमेककर्णाभरणमौक्तिक(का)लोकविमलगन्ध(ण्ड)-मितरताटङ्कभुजङ्गरत्नकिरणारुणितदक्षिणकपोलं दाक्षायणीभर्तुरानन-मर्धपुण्डरीकमपूर्वमम्भोजम् । (p. 24)

2. आलोकन्त सकललोकदुरितदहनशमनकादम्बिनीं करुणामृतसिन्धुवेला-तमालवनीं शरणागतहृदयतापयामिनीं यदुनाप(थ)परिष(ष्व)ङ्गश-ङ्कावहाम् × × × (p. 24)

3. It is before Him and the paraśivabhaṭṭāraka pariṣad (p. 56) that the *GK.* is recited for the first time by Vyāsa.

of the self-luminous (अरणि: स्वयंप्रकाशस्य, p. 54). Even while describing the natural scenery the poet is reminded of S'iva as when he describes the night (pp. 14-5) and evening (pp. 12-3), particularly in the latter case which afford an opportunity to refer to the evening dance of Śiva. Even darkness serves to remind the poet of Śiva's neck which is dark (p. 13, Śrīkaṇṭhakaṇṭhakālitā). The devotion to S'iva embraces also his attendants, the pramathagaṇas, some of whom are mentioned by name (40), and one of them, Kṣetranātha or Kṣetrapāla, the guardian-deity, is described in great detail (p. 20).

Apart from the Saivite devotion in general as seen in the above contexts there are also specific aspects of the initiated worship of Śiva which we meet with in the *G.K.* Prominence is given to the holy ash which is described as possessing miraculous power to bless (p. 57). It is made to play a part in the birth of Someśvara. The hand-bag containing the ash is described as the saviour of the world (bhuvanarakṣā-nivāsaśālā - p. 66). A whole eloquent passage (p. 69) on the holy ash may be quoted:
मुनिहृदयमुकुरशोधनं, शिवभक्तिकेतकीविकार(स) - केसरसरणिम्, ×
× अलिकदुर्लिपिपरामर्शपरागम्, अशेषदेशिकप्रसादकर्पूरपांसुम्,
अखिलसंपदाकर्षणचूर्णम्, जगत्त्रयपावनं, भवाङ्गरागोपयोगपावनं ह(भ)सितम्।

A Saivite ascetic is introduced with the holy ash and Yogapaṭṭa worn across his body. This ascetic is related to his Guru in Somanātha in Kathiawad, and they are related to the path of Gorakṣanātha[1] (p. 69) who is described as an expert in the path of four constituents (Caturaṅgicaryā-vicakṣaṇa) or aṅgas, which obviously refer to the four sections of all āgamas, *Jnāna*, *Yoga*, *Kriyā* and *Caryā*. According to this school Gorakṣa is the name of Śiva Himself. The names of the ascetics introduced and in the suffix 'siddha', it would be quite legitimate to take V.C.s as a family, newly initiated into Śaiva dīkṣā of the Pāśupata school and practising Yoga in accordance with it.

Lastly it may be mentioned that our poet expressly describes himself as steeped in the truth of the āgama of

1. Whenever possible the Lord is referred to as Nātha by KK. For example, see the expression vijñātanāthanirgamaḥ' p.23. See also pp.39, 43 and 57.

Parameśvara as a result of his great austerities and as a devotee of Kātyāyanī

अनल्पतपःफलपरिपाकप्रकाशितपारमेश्वरागमपारमार्थ्येन कृतिना कात्यायनीचरणशेखरेण कालकलभनाम्ना कविचक्रवर्त्तिना × × (pp. 11-12)

As a devotee of Devī our poet is naturally conversant with the Devi lore. He refers to the episode (p. 39) of the dumb ascetic who became an eloquent scholar, the Mukasārasvata episode in the *Devi Bhāgavata* (Skandha III. Chaps. 10-11.)

The V.C. s appear to have had a multi-faceted religious background. Apart from the worship of Śiva and Śakti and cosmopoiltan regard to all forms of divinities, they also seem to have not given up the Vedas and were quite orthodox in the observance of Vedic sacrifices and other rites. As mentioned elsewhere the members of the family have performed atirātra and other sacrifices. In the *GK.* itself we come across the performance of Homa according to prescription as part of the austerities (p. 75, niyamahoma-hutavaha-dhūma-saṁstava).

EPISODES

In a work of this nature containing laudations, descriptive passages and the use of Śleṣa as shown above, it is natural to expect allusions to Purāṇic episodes and characters, although the available fragment is not large enough to unfold all the Purāṇic knowledge of our poet. We may note that even as it is the text discloses the poet's command over myths and stories in Itihāsa and Purāṇic literature. So far as Śaivite narratives are concerned the poet describes the abode of Śiva in Kailāsa, his Gaṇas, his forms like Ardhanārī and Śaṅkaranārāyaṇa, the Gods Gaṇeśa and Kumāra, the Mātṛgaṇa, His pupil Paraśurāma and His exploits of destroying Gajāsura (p. 35) and Tripura[1] and also His drinking of the poison (p. 30), the fight between Kumāra and Paraśurāma (p. 32) as well as Tarakāsura (p. 32), the fight between Paraśurāma and Kārtavīrya (p. 32) are also mentioned. So

1. The Tripura-episode is referred to on many occasions by our author.

far as Vaiṣṇava stories are concerned the battle between Rāma and Rāvaṇa (pp. 32-3), the Mahābhārata War (pp. 33-4), Viṣṇu wrestling with Madhu-Kaiṭabha (p. 21) as described in *Devi Bhāgavata, Devī Māhātmya* etc. are referred to. The story of the churning of the ocean, and appearance of the gem Kaustubha (p. 30), Indra's fight with Asuras (p. 32), the story of Sage Saubhari with prolific progeny (p. 72) and different Asuras, Maya, Śambara, Meghanāda and Virocana are referred to (p. 80)

POLITY

The close relation of our poet with the court has been often referred to. Mention has also been made of their writing royal inscriptions. It is interesting to note in this connection that there is a reference to the royal document on a golden plate in our work (p 50- manasija-*mahārāja*-*śāsana*-mahārajata-paṭṭikā). The Ṣāḍguṇya, the six-fold policy with relation to enemy, namely, Sandhi, Āsana, Dvaidhībhāva, Āśraya, Yāna, and Yuddha figure in the following description in our work (p. 13)

ततो विहितासन(तसन्धान)मिव विपिनमप्ये(ध्ये)षु, युध्यमानमिव मारुतचलनवशरचिततमा(ल)शाखा[शा]शतप्रतिबिम्बगतागतेषु स्फटिकतटेषु, प्रवृत्तविजय[ा]यात्रमिव किसलयाय[ा] गच्छत्सु गजयूथेषु, बद्धासनमिव सरस्तीरतरुषण्डपरिमण्डलेषु, स्थापितद्वैधीभावमिव × × शबलसन्निवेशेषु महाह्रदेषु, समाश्रितमिव पर्यन्तभूभृत्कटि(ट)कान्तरालेषु निरन्तरप्रयुक्त-षाड्गुण्यमन्धकारम् × ×

The classification of kings who are dependent on the ministers for their success (amātyāyattasiddhi) is referred to in the description of king Vallabha (82 ff.). The positive effort of the king (Utthāna), his negligence (pramāda), the danger of anarchy where the big fry swallowed the small fry, called the *Mātsyanyāya* and the undesirable ways of kings of evil propensiies are also set forth in different contexts (p. 82).

THE ARTS

Music, Dance and Drama:

Śaivism and the arts of music, dance and drama have gone together in the historical development. As a family of Śaivas the V.C.s have cultivated these arts also and V.C. III as mentioned elsewhere,[1] is the author of a *Bharatasaṁgraha*, Our V.C. shows his familiarity in these fields on many occasions in his work. In the same context referred to elsewhere describing Śiva spending his leisure with Pārvati, the traditional linking of the Nāṭya and drama with Śiva is mentioned. We read here कदाचित्पुरातनत्रिपुरदहनापदा(न)डिण्डिमि(मं) डिमं निशमयन् *(p. 48)*, that Śiva was witnessing the performance of a Ḍima on the theme of his own exploit of destroying the Tripura demon. This recalls the beginning of Chapter IV of the *Nāṭyaśāstra* where we have the episode of Bharata going with his actors to Śiva's abode and performing before Him one of the ten types of Rūpaka called Ḍima on the theme of Tripuradāha.[2]

The spring season is referred to as the Sūtradhāra of the drama of love Udāraśṛṅgāra-nāṭyārambha-sūtradhāra-(p. 39) the qualification of Śṛṅgāra by the epithet 'Udāra' is also significant as according to Bharata, Śṛṅgāra is the rasa of the refined and the cultured, Śuci, Ujjvala and of the Uttamaprakṛti.[3] In the

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1. Vide Dr. V. Raghavan, 'The Bharatasamgraha of V.C.', *A.B.O.R.I.* Vol. XIV. pp.256-7.

2. ततस्सार्धं सुरैर्गत्वा वृषभाङ्कनिवेशनम् ।
अभ्यर्च्य च शिवं पश्चादुवाचेदं पितामहः ॥
× × ×
पश्याम इति देवेशो द्रुहिणं वाक्यमब्रवीत् ।
ततो मामाह भगवान् सज्जो भव महामते ॥
× × ×
ततो त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः ।

2. *Nāṭyaśāstra* (Kasi edn.) p. 73 - तदेवमेव गुर्वाचारसिद्धो सोज्ज्वलवेषात्मकः शृङ्गारो रसः । स च स्त्रीपुंसहेतुक उत्तमयुवतिप्रकृतिः ।

same context (p. 39) the same season is described as the dance-master who teaches Lāsya, which is the name of the delicate style of dancing, to the creepers which are swaying in the breeze (Airāvata-malayānila-calita-latā-vilāsa-lāsyopadeśadeśikam). While describing the capital Dhorasamudra the silken banner-cloth is described as executing in the wind 'Recakas' (pavanavaśa-calita-Recakair niketana-ketucīnāṁśukaih-(p. 61); 'Recaka' is a technical term referring to the movements of the hands and feet forming part of an Aṅgahāra. The above flutterings of the banners would be forcible and come under Tāṇḍava. But the banners on the chariot which moved softly in the wind are described in another pasage as doing the delicate movements of Lāsya-māruta-vaśa-calita-śatāṅga-śata-patākā-lāśyaśālini-(p. 59.)

The Saṅgītaśālā or the place where music and dance are performed, are twice referred to. In one of the contexts (p. 59) the capital is referred as a concert-hall, with the clatter of the hoofs of horses comparable to the vigorous playing on the drum (the Murava)-Kharatara-turaga - mukhara-Murava-mukharita-and the humming of the drunken bees as the song (dvirada-mada-mudita-madhukarārabdha-gīta). The battle-field (p. 33) presented a different type of theatre when the beheaded trunks of soldiers performed violent actions which are properly compared to the forceful display of the Tāṇḍava dance (Vividhaka-bandha-Tāṇḍavoccaṇḍaṁ..............Saṅgīta - Śālāmiva). The type of drama called Nāṭikā also occurs in another description of the evening twilight (p. 50) and the purple sky is referred to as the coloured curtain of the play (sarasa-sambhoga - *Nāṭikārambha*-Kausumbha - *yavanikā*).

Similar acquaintance with music and its technique could be seen in KK's description on two occasions of the playing on the Vīṇā by Nārada (p. 5) and Sarasvatī (26 8). He uses in these contexts technical terms in music like Śruti (Śrutidevatāyāḥ karatalāt), Varṇa[1] (aṅgīkṛta - *varṇam*), Jāti[2] (*nikhilālaṁkārajātiśreṣṭhaṁ*)

1. × × गानक्रियो वर्णः चतुर्धा निरूपितः ।

स्थाय्यारोह्यवरोही च सञ्चारीत्यथ लक्षणम् ॥

—*Saṅgita Ratnākara*. I. 6. 1.

2. श्रुतिग्रहस्वरादिसमूहाज्जायन्ते जातयः ।

—*Bṛhaddeśi* p. 55.

Rāga (*Ullasitarāgam, rāgacchāyam* anukṣaṇam anuvartayantī) Alaṁkāra[3] (*nikhilālaṁkāraninādam*), Dhātu, Vyañjana,[4] (*dhtāuvyan-janam*), Mūrchanā (svaranibandha(ni)*mūrchanam*), Grāma (Grāma-traya-sūtrapaṭahamiva), and Avadhāna[5] (gānam *avadhānāvati*). In the same context the vīṇa is called Alābu vīṇā and also as Ālāpini (aṅkagatām ālāpinīm, (pp. 26-7), which is known[6] as one of the varieties of Svara vīṇā. While describing Nārada, the Alābu Vīna is described as hung over the shoulder (amśaka-lambitālābu-vīṇaḥ). In the latter context, the synonym of the Vīṇā, Vallakī is used. While describing Sarasvatī playing on the vīṇā, the parts of the instrument, 'Kakubha' which is the crooked piece of wood at the end of vīṇā, 'Pravālayaṣṭi' which is its neck, the 'tantrīs' or the strings and nicola or the covering are also mentioned.

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3. विशिष्टं वर्णसन्दर्भमलङ्कारं प्रचक्षते ।

—*Saṅgita Rātnākara* I. 6. 3.

4. विस्तारकरणाविद्धव्यञ्जनाश्चेति धातवः ।

—*Op. Cit.* VI. 126.

5. पदस्थस्वरसङ्घातस्तालेन सुमितस्तथा ।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ॥
लोकाद्विद्यात्पदा(हीनं ! नीह) शब्दशास्त्राद्यनुग्रहात् ।
प्रसिद्धमवधानं तु सम्यग्बुद्ध्यादियोजनम् ॥

—*Dattilam.* s'ls. 3-4.

6. वक्ष्यते स्वरवीणात्र तस्यामपि विचक्षणाः ।
× × ×
तद्भेदास्त्वेकतन्त्री स्यान्नकुलश्च त्रितन्त्रिका ।
× × ×
आलापिनी किन्नरी च पिनाकीसंज्ञिता परा ॥

—*Saṅgitā Rātnākara.* VI. 8-10.

PAINTING

There is no context where actual painting is introduced as a motif in our work but the poetic imageries which we meet with in different descriptions have incidental references to the art of painting as a fine art, The stillness of the whole place as a result of the music of Nārada is compared to the appearance of a picture (p. 5 akhilamapi likhitamiva babhūva Kailāsakānanam) which reminds us of Kālidasa's description of the audience which listened to the Naṭī's song in the Prologue to *Śōkuntala.* The same description is repeated when the poet comes to Sarasvatī's music (p.28), ālekhyagatā iva bhittibhāgeṣu). Elsewhere (p. 50) while describing the evening the colouring of the wall with a large brush (bhittilepakūrcikā) is referred to. When describing Dorasamudra again, white-washing of the mansions and the abourers bringing with them brushes are referred to (p. 61, vilimpanti(ti) capalapāṇayaḥ (?)

SPORTS AND AMUSEMENTS:

In the limited range exposed to our view in the fragmentary ms. of our work, we yet have some pen-pictures of the common activities of people, their merriment and festivities. More than once drinking parties Vāruṇīkeli (p.6) Vāruṇī-mada-vilāsa (p. 21, taruṇavāruṇī-mada) or drinking party (p.60, āpānagoṣṭhī madollāsānām), the drinking bowl and perfuming the drink with a flower (p.17, Vakulavāsyamānavāruṇī-caṣaka) and the place appropriate for indulging in it (p.39, amanda-makaranda-madirāgandha-gañjāgṛha) are all referred to.

Spring festivities are described in a little more elaborate way. The casting of the colour and fragrant powder on persons is mentioned (p. 38, angīkṛta-aneka-paṭavāsa-parāga-muṣṭiprahara-ṇaiḥ). A little before the description of the spring festivities our poet introduces also the motif of Vṛkṣadohada of different kinds, of different flowering trees, yearning for different kinds of attention to put forth blossoms. (p.37)

Exercises (Vyāyāma, p.36) and the practice with arms and the place for doing such practices (khalūrikā, p. 28) are also referred to.

SĀHITYA

Sāhitya is one of the special subjects of study of the V.C. family. However, KK. does not go out of the way to flaunt his knowledge in Sāhitya and its technical terms. In fact in other branches too, he never goes out of the way to bring in, in any far-fetched manner any recondite allusion. In his description of Sarasvatī he calls her the opener of the eye of poetic imagination (p.25), pratibhā-nayana-prasāra-karpūra-śalākā. While referring to the author's work, Sarasvatī is made to refer (p.57) to the composition as 'śabdasandarbha', fragrant with the maturity of expression and uses in this connection the concept 'Pāka' (Pākaparimalavāhī). The capital Dorasamudra is compared (p.60) by śleṣa to 'Kāvyakathā' with manifold themes (vividhavastu), 'vastu' here being the technical term used for the plot.

More interesting than the above reference is the passage (pp.58-9), in which the manuscript is taken out for reading, and here we get some details about manuscript and the practice of reading. The ms. is described as beautiful to look at (prakāmadarśanīya), with fine lettering (śubharekhā-vinyāsa), tied with a clean string (amalaguṇanibaddha), with its dots and drawings adding to its attractiveness (aṅkurita-binducitra), in fact a veritable execution of a painting artist (citrajālamiva), dexterously written on the leaf with the ink well-laid and not ugly (kajjalamanohara), fresh in appearance being newly made (pratinavasanniveśa) with floral decorations (vividhapuṣpa) [1] A part of the ms. taken up on the hand from the whole codex for easy reading is mentioned as a 'kabalikā', a term which Bāṇa also uses, as we have pointed out at the foot-note at the relevant place.

A further interest is the art of reading in which our poet echoes some of the fine points mentioned by Vālmīki: as already pointed out the avoidance of grimaces on the face and the brow and the reading of the text being neither too fast nor too slow, neither in a too high nor too lowtone but the adopting of a middle register. are all mentioned.

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1. Sometimes 'puṣpa' or 'puṣpikā' refers to colophons in manuscripts.

ALANKĀRAS

Without being overwrought the style of KK, which generally flows with an even quality of elegance and grace has a natural quality of soft Anuprāsas which are however, not elaborate. It would not be possible to mark out any special passage to illustrate this musical quality of the diction as such effects abound in descriptive passages. Occasionally the syllable-repetitions show Punaruktavadābhāsa, (p. 78) like ātapatravāhinim vāhinim.

It was mentioned under the section of Bāṇa and our poet how in the manner of his master our poet also strings together Upamās, Rūpakas, Utprekṣās etc. in the course of his description and sometimes varies them within the same description. To help these he also uses Śleṣa in the same style as Bāṇa, although it must be said that in none of these he revels as much as Bāṇa.

It would be impossible to pick up an instance of Upamā of frequent occurence but what we should specially notice is the poet's ability to create new Similes in which his originality is evident. For example the phenomenon of the setting sun lingering half-visible with its red orb at the brink of the horizon and suddenly sinking and becoming invisible is graphically picturised in the description of the evening and compared most strikingly to the ketaka fruit of the same colour floating down the current of a river for some distance and then suddenly sinking in water.[1]

As an example of a string of Rūpakas, the following passage may be cited (p.21):

निद्रा च देवी निखिलं(ल)जनहृदयमोहिनी, नारायण-नयनम(न)-लिनमधुकरी, मधुकैटभसाम(सं)हारसाहस-साक्षिणी, तरुणवारुणीमदविकास-केलीसहचरी, तामरसवासरसिका,विभावरीप्रियवयस्या ।

Owing to the large incident in writing of the different kinds of Utprekṣā often turning on S'leṣa, it is difficult to pick up any special example.

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1. p. 50. कष्टतल (?) तरङ्गानि(नी)तकेतकफलपाटल: पयसि महोदधे: तिरोदधे दिवसकरं(र:) ।

A string of Ullekha will be the following lines about the *GK.* itself (p.57).

काव्येऽस्मिन् कुमार(रा)पदानमिति पार्षदानां, स्वामिचरितमिति त्रिदिवौकसां, राजवृत्तमिति तपोधनानां, वत्सक्रीडितमिति देवपादानां, स्वामिभक्तिपरवशस्य शिशोः जल्पितमिति ममापि प्रीतिर्भवेदेव।

Sahokti is used in the following description about the kings the Hoysala dynasty. (p.63)

षष्टिधानि (?) धनुषा सह नमयन्तः, स्तब्धान् दूर्वा (भ्रुवा) सह भङ्गरय(य)न्तः, प्रतिभटविभूतिमसिना सह विकोशयन्तः।

Mālādipaka in the following passage is quite striking. (p.75)

जातेन तेन कृतजातकर्मसंस्कारेण कुमारेण राजा, राज्ञेव राजकुलं, राजकुलमिव राजधानी, राजधानीव जनपदो, जनपद इव जगज्जहर्ष।

Attention has been drawn already to some Subhāṣitas in the *GK.* echoing some well-known Subhāṣita-verses. There are some more which are general observations, like, for example,

(p. 6.) न सहन्ते हि हन्त प्रियाणामपराधाभासमपि।

(p. 9.) स्वभावो हि प्रभूणामसत्परिकरसमूहाग्रहः।

(p 40) महतोऽप परिभावयति भवितव्यता।

which are of ethical significance, or on human nature or the working of fate.

The following case of Virodhābhāsa is effective (p. 64).

वाग्मिनोऽपि मूकाः परविवादेषु, धीरा अपि भीरवः परलोभात्, प्राज्ञा अप्यनभिज्ञा परापराधा[न]त्

In the use of Śleṣa it may be noted that our poet never uses out-of-the way words or too much of the sabhanga variety requiring time and knowledge to follow it. Here is a description of early morning in sustained Śleṣa, comparing the morning to the battle with Tārakāsura (p.32).

आलोकितं च कुपिततलपनपरिस्फुरदरुणशोभं, स्वनीप(ड)निबिड-समुत्पतितपत्रिकुलसमुन्मिषितषण्मुखमुखकमलकाननमासी(दा)दादित्योदयम् अ(श)मिततारकमहर्मुखमिव किमप्यायोधनम्)।

Simple and effective is the following Śleṣa referring to the Mahābhārata War and also the encounter between the Hoysalas and the Pāṇḍyas. (p. 34)

वृकोदररुधिरधारापारणारण्यस्थलीं, चपलशकुनिपातनावतंसरचनां, दुःशासनपशुविशसनज्ञानयज्ञाग्रयामिव वीरपुरुषचरितप्रबन्धप्रवर्तिनीं भारतीं समितिम् ।

In the following passage our poet adopts quite an original method and a novel turn of expression to bring out similarity (p. 62)

अधरचक्रम् अशोकपल्लवमलक्तकद्युतिरित्यनर्थान्तरम् - विलोचनविलसितं कुवलयवलनमुपालीनपरिवर्तनमिति पर्यायः * * * यदि च कदाचिदेता विशेयुर्विहाराय वापीवारीणि वराननास्तदा परमापद्येत द्वैराज्यमम्बुजानाम् ।

It would be difficult to find parallels for this style of description.

It is not only in Figures but even in natural descriptions, Svabhāvokti, our poet shows his deft hand, in the descriptions of persons, animals, things etc, which reveal his minute observation and ability for realism. In one context (pp.15-6) KK. draws miniatures of the swan–couple, the Cakravāka couple, the Cakora and the bee, which bring out the tenderness of the feelings of our author. For examples, herein, the Haṁsa-couple that were lying in a pretended sleep on a lotus leaf enjoying the mutual contact, when touched by Pārvatī's foot with jingling anklets are described as slightly opening their eyes and immediately closing them. Similarly in the early morning the poet does not fail to mention (p. 23) the neighing of Uccaiśravas looking at the Kinnarīs delightfully walking in the court-yard of Pārvatī's apartment. Nor does he forget to mention the angry glance of the Lord's bull at the disturbance caused to its continued sleep in the early morning due to the noice of the bells tied round Airāvata (p. 23)

The descriptive powers of KK. is evident in another direction also. More than once, he reverts to the same subject, Śiva's assembly, Kailāsa, evening etc. But the descriptions of the same objects are quite varied on every occasion.

It is not as if the composition is merely a long description with a series of long compounds ending with a single verb. There are intervening speeches as also descriptions of events whieh are all couched in short, simple, transparent sentenees. This is one of the peculiarities of the style of KK.

EVALUATION OF THE GADYAKARṆĀMṚTA

We have unfortunately only one work and that too imcomplete of our poet KK. to evaluate his achievement as a writer. But even in the material available to us we have enough evidences of his ability as a poet, as a writer of prose and as an author of a historical work. We shall first consider KK, and his work with reference to history. It is in fact, in relation to historical material that the *GK*. is specially important. As already noticed, because of the close association of the kings, the members of this family of poets were also engaged in writing the inscriptions of their patrons and had a certain historical orientation to their literary activity. KK. also is, as already noticed, an inscriptional writer. The *GK*. is of course a literary work devoted to an account of the author's patron but the merit of KK's writing is that although he gives himself every opportunity to display his poetic gifts in the accepted ways of similar writers, he does not make the historical portion very thin. Not only are all the important known historical facts met with here but we have in the course of KK's narration, an opportunity to clarify certain data which are somewhat nebulous in the historical sources so far known. What is more, we have here for the first time from this work, a few historical data which are a decided gain for our knowledge.

The poet adopts a device to deal with the subject in two ways and in doing so he does justice to his historical sense and his poetic genius. A certain number of historical incidents he converts into a set of symbolical ideas and gives them to us in a Purāṇic garb in which the historical characters are represented by divine counterparts. The carefulness of the poet is clearly seen in his closely maintaining the relationship of one to the other in the mortal plane. In devising this Purāṇic prelude to his narration he achieves the other purpose of investing his family of patrons with due importance. The mythological frame-work may not therefore be ignored and is made to play an integral part in the narrative. KK. also avoids repetition and when coming to the historical part he is brief on events and aspects expatiated upon in the former Purāṇic prelude,

The details, like the exact duration of the battle waged by Narāshiṁha II and Someśvara, the insight we get into the birth

and early life of young Someśvara, the death of his mother after the birth of the son and his upbringlng by some other lady or adies, the existence of an elder brother to Narasiṁha II, the Hoysala minister and his identity, the role of the Adhikamāns and the Hoysala encounter with them, the eomposition of the confederacy under the Kāḍava against Rājarāja and the historical excursion into Western India in tracing the ancestry of Someśvara's queen Devikā,-these are indeed matters of solid historical importance. Even with reference to the names of places and persons like Dhorasamudra, Hoysala and Ādhikamāna, we can see the authentic character of our poet's account. For these we have to be grateful to KK. and his GK.

Though apparently couched in Purāṇic style the description in the Purāṇic preamble of Śiva's court and all his paraphernalia and the persons coming and of the different activities there—all these are endowed by KK. with sufficient realism and the graphic details of these recall to our mind the royal court at Dhorasamudra or Śrīrangam or elsewhere as the poet must have seen. The playing of Sarasvatī on the Vīṇā, the petition of Mother-earth, Nandin as a pratīhari, the visit of Nārada, the maids in attendance, the night-fall and the condition of things in and around the palace in the night, the gossip of the attendants—all these make even the mythological narrative vivid and instinct with human quality.

As a literary artist the author of the GK. would of course be in the second order of magnitude compared to the two great mastera, Bāṇa and Daṇḍin, whether it be as a poet or a narrator of events, or as a writer endowed with knowledge of the different branches of learning. But he does not suffer comparison with any of the other ptose writer who have attempted such works. Indeed he would come out in successful colours in any such comparison with the lesser prose-writers. In some of the sections above we have drawn attention to the influence of masters like Bāṇa and Kālidāsa on our poet and to the occurrences of ideas and expressions of these masters in our work. But such echoes exist in the works of the masters themselves with reference to their earlier models like Vālmiki. No pcet could ever get away from the spell of Kālidāsa or while writing a prose, of Bāṇa. In fact according to the theory and practice of Indian poets the inlaying of one's lines with gems culled from the earlier masters was considered as endowing one's writing with a special allusive charm and dignity. However, these parallels and echoes are thrown into the bac k

ground when one considers the poetic capacity of our author, the richness of his imagination, his inventive capacity, his ability to forge any number of new Similes, fancies and conceits and the fecundity of his powers or dexterous working of effortless Śleṣas and also his felicity for a diction of easy flow marked by unlaboured and easy assonances of sound effects.

It is unfortunate that we have no full ms of the work nor even a well-preserved copy of it. If we had one KK. would have much earlier been known well to students of Sanskrit Literature as one of the most important post-Bāṇa writers of Sanskrit prose and his *GK*. as perhaps the best specimen of a prose historical Kavya attempted in the line of the *Harṣacrita* of Bāṇa.

PART II

EDITION OF THE

GADYAKARNAMRTA

by

KĀLAKALABHA SAKALAVIDYĀCAKRAVARTTIN

THE TEXT OF THE GADYAKARṆĀMṚTA
METHOD OF PRESENTATION OF THE TEXT

In the following pages the Sanskrit text of the *GK.* is presented on the basis of a single manuscript[1] preserved in the Oriental Institute Library, Mysore. As already mentioned this is not only an incomplete manuscript lacking both the beginning and the end, but also written in a highly defective way. It abounds in corruption and there are also several gaps and droppings of letters and words. It may be doubted whether it is wise or scientific to present an edition on the basis of such a manuscript. The *GK.* has figured in discussions in books of history for several years now. The defective nature of the manuscript has not deterred scholars pressing it into service in their discussions of the Hoysala, Cola and Pāṇḍyan histories. On the other hand they have made wrong citations from the defective lines of the Text. There is therefore sufficient justification in our attempting a close study at first hand of this manuscript and offering the Text in the original for the benefit of historical scholara and others.

The *GK.* is written in the ornate poetic style familiar to us in the writing of Bāṇa. It has many echoes from the earlier classical masters. Those who are well acquainted with classical Sanskrit literture and also familiar with Alaṁkāra Śāstra and the ways in which Rūpakas and Utprekṣās would express themselves and imageries would require the juxtaposition of parallel ideas of comparison, it will not be difficult to follow the trend of the poetical imagination and reconstruct passages which are not clear or are broken. In making these reconstructions the lettering and the wording in the original have always been taken as the basis and guidance has been derived from the practice of poets. In places where such justifiable and sometimes even happy reconstructions have not been possible, the corrupt portions have been left as they are with a querry. Explanatory notes have been offered in some places for the meaning of an out-of-the-way expression or a poetic parallel or some other support for the reconstruction.

To facilitate an easy perusal of the text an English Synopsis is here given of the Text as it proceeds page after page.

1. A second paper ms. was recently found in the same Institute at Mysore. The variants according to the second ms. are given at the end.

ENGLISH SYNOPSIS OF THE TEXT

pp. 1-4 Description of Śiva and Pārvatī waited upon by their attendants in the sylvan slopes of Kailāsa. It was afternoon then. Being ushered by Nandin, sage Nārada comes to the presence of the divine couple.

pp. 4-6 Nārada plays on the Vina, songs referring to the *Tripuradāha* and *Manmathavijaya*. In the course of the latter song, reference is made to the Ganges being borne by Śiva on His head.

pp. 6-7 Parvati is upset by the description of the lady on her Lord's head. Śiva asks Nārada to stop the music. Knowing the seriousness of the situation, Nārada goes away and all the attendants of Parvati also follow him, except Vijayā.

pp. 7-10 Śiva as a *dakṣiṇa nāyaka* tries to appease Pārvatī through Vijayā saying that Pārvatī was disturbed over a trifle. Finally when He was about to beg pardon of Pārvatī she is reconciled.

pp. 10-1 In the meanwhile the maids of Pārvatī enjoy some fun at the expense of Nārada by tying him on to a tree. Informed of this Śiva and Pārvatī order that Nārada be released and brought before them.

pp. 11-2 Nārada enters again and says that the purpose of his visiting the Lord was to recite befors Him a new composition written by poet KK. which was brought to him by his own disciples Vyāsa and Vālmīki. Śiva says that since it was already late in the evening, the composition could be read to Him the next day.

pp. 12-5 Description of the late evening and the advent of night.

pp. 15-7 Śiva and Pārvatī retire to their inner apartment.

pp. 17-8 Description of the inner apartment.

pp. 18-9 Śiva and Pārvatī listen to the talks amongst the attendants regarding the arrangements inside.

pp. 19-22 Being waited upon by Kṣetrapāla, Manmatha and Nidrā, the divine pair spend the night.

pp. 22-3 Description of the activities in Śiva's apartments in the early morning. The Lord having finished His morning duties reaches the assembly hall.

pp. 23-5 Brahmā, Indra and other Gods arrive at the assembly and occupy their respective seats.

pp. 25-6 Description of the arrival to the assembly then of Goddess Sarasvatī followed by her friend Sāvitrī.

pp. 26-7 At the bidding of the Lord Sarasvatī plays on the Vina.

pp. 27-8 The captivating melody keeps the audience spell-bound.

pp. 28-30 Śiva in appreciation of the music offers a valuable *hāra*, which was offered to Himself by Varuṇa at the time of His drinking the poison which arose from the sea.

pp. 30-1 Nārada now enters the assembly in hot haste, apologises for his late arrival there. According to Nārada this delay was due to his witnessing on earth a terrible battle between the Hoysala and Pandyan kings.

pp. 31-5 On being asked by the Lord about the nature of the fight Nārada narrates the battles witnessed by him already, concluding that the present one excelled them all.

pp. 35-7 Śiva summons the War-Goddess - her description. The Lord asks her for how long 'His boys' had been fighting. She says that it had lasted for ninety days.

pp. 37-40 Nārada wants to know why the Lord referred to the combatants in the mortal world as 'His boys'. Śiva then narrates a series of incidents to explain the births of the Hoysala and Pandyan kings and KK. First he recounts a quarrel between His son Subrahmanya and His pupil Paraśurāma which started in fun as part of the spring festivities but which ended seriously in Paraśurāma speaking in a derogatory manner about Kumāra. Sārasvata, a companion of Skanda, now interposes on behalf of Kumāra. The two exchange some words of anger which end up by cursing each other to be born in the mortal world.

pp. 40-1 The Lord arrives there, finds out the posture of things from the discussions among His Ganas. He tells Sārasvata and Paraśurāma that their inevitable descent to the mortal world was due to their rash conduct. Sārasvata and Paraśurāma descend to the mortal world.

p. 41 Now a series of physical disturbances are seen in the Universe. Śiva says that they were due to a king of

Yadu-descent doing severs penance for the sake of progeny and the delay in his wishes being fulfilled.

pp. 41-5 Description of Mother-earth who appears before Śiva now. She petitions to the Lord of the heavy burden of evil people on her back. There has been no great battle after the *Mahābhārata* war to relieve of her burden. She prays that the king's request for progeny be granted so that in his family may be born a warrior. Śiva then calls Kumāra, asks Him to be born as the son of the Hoysala king. Śiva adds that His whole family as also the Mātṛgaṇas will descend to the mortal world to play their diverse roles of assistance during the duration of Kumāra's mortal manifestation. Śiva thus concludes His long narration to the divine assembly with the statement that the combatants in the mortal world were His son Subrahmanya and His disciple Paraśurāma and the author of the composition referred to as KK. was the manifestation of Sārasvata, a companion of Skanda. The divine assembly is then dismissed and the Lord leaves for attending His duties in the afternoon.

pp. 46-8 Description of the stir and confusion in the assembly after the departure of Śiva, and also that of the courtyard of Pārvatī's apartment.

pp. 48-50 Description of the evening.

pp. 49-54 Description of the night; the celestials and others including the sage-authors of the different branches of learning attend upon the Lord.

pp. 54-9 Description of the morning. Nārada informs Śiva in the morning-assembly through Nandin about his arrival, and desire to read the composition of Kalabha. Nārada comes to the assembly. Sarasvatī dilates on the high standard of the andience gathered there and the appropriateness of recounting the exploits of Kumāra as written by KK. At the behest of Lord Śiva, Vyāsa reads the composition.

pp. 59-64 Description of *Dhorasamudra* (the Hoysala capital), and of the Hoysala dynasty in general.

pp. 64-5 Description of King *Narasimha* - He and his wife in austerities for the sake of progeny.

pp. 66-70 The arrival of the young ascetic to meet the king in austerities. Description of the ascetic. Mention of his name as *Paramānandasiddha*, a disciple of *Adbhutānandasiddha* of *Somanāth*, Kathiawar, whose blessing to *Narasimha* and his family is conveyed by him. The ascet c givens Narasimha the holy ashes endowed with the grace of Lord Śiva.

p. 70 Narasimha rushcs to the *antaḥpura* of his queen *Kalāvati*.

pp. 70-3 Description of *Kalāvati's* apartment and the commotion there due to the arrival of the king.

pp. 73-4 Description of *Kalāvati* as worshipping the moon. The king given here the glad news to her and they both partake the *Prasāda* of holy ashes given by the ascetic.

pp. 75-6 *Kalāvati* in her *enceinte* condition and the description of the birth of *Someśvara*. The ceremony of Caula being performed for young *Someśvara*, the unfortunate passing away of mother *Kalāvati* and *Narasimha* appointing *Padmāvātī* to look after the child.

p. 76 *Someśvara* receives the education befitting a ruler.

pp. 76 *Someśvara* finishes his training. The only thought of *Narasimhā* now was to arrange for the marriaga of prince *Someśvara*. He sends out messengers for this purpose.

pp. 76-8 A messenger from the *Cola King* now arrives at *Dhorasamudra*. He conveya the messeage of the *Cola Rājarāja* seeking the help of *Narasimha* in the misfortunes that had befallen him. *Narasimha* consults his minister *Mallikārjuna* who says that the war could be fought and also a bride sought for the prince in the *Cola-country* and that the king might leave. After consulting the astrologers *Narasimha* decides to leave *Dhorasamudra* on tne tenth day after the arrival of the *Cola-messenger*.

pp. 78-81 The departure of *Narasimha* with *prince Someśvara* and his retinue from *Dhroasamudra*. Description of the march and arriving at *Mahendramangalam* on the *Cola border*. *Narasimha's* fight with the *Adhikaman* chief who was in power in this region. At *Mahendramangalam Narasimha* hears of the series of calamities which

had befallen *Rājarāja*. Immediately he attacks the fort *Mahendramangalam*, kills *Adhikamān* and then enters the *Cola country* watered by the *Kaveri*. *Narasimha* encamps in a place to the *north of the Kaveri* to effect the release of *Rājarāja* who was imprisoned by the *Kadava chief* in his fort *Jayantamangalam*. *Narasimha* also forces the *Pandyan king* to pay tribute to him.

pp. 81-7 The messengers sent already in search of a bride for *Someśvara* arrive now and inform *Narasimha* through a lady mendicant named *Gamalā*, the details of a suitable bride, namely *Devikā*. The narration of *Devikā's* family, *King Vallabha* (of Calukyan family), his falling on evil days, his deposition and subsequent wanderings with his two sons *Nandideva* and *Kṣemarāja*, their final reception by the considerate king *Śūrapāla* of *Gurjara* and their rehabilitation through marriage-alliance with *Śūrapāla*. *Devikā* is born as a grand-daughter of *Śūrapāla*. Everybody except *Nandideva* dies and there is also a drought in the Gurjara country. *Nandideva* having placed his niece *Devikā* under safe custody is on a long trek to *Kāñcī* to worship the *Lord Varadarāja* and *Ekāmranātha*. Having heard all this *Narasimha* leaves for *Kāñcī* ostensibly to worship *Lord Varadarāja* but really to arrange for the marriage of p ince *Someśvara* with *Devikā*. The manuscripts abruptly end here.

श्रीः

॥ सकलविद्याचक्रवर्त्ति-विरचितम् ॥

॥ गद्यकर्णामृतम् ॥

........[a]इह खलु महता जनेन परिगृह्यते बहुविधागमनिबन्ध-वै[1]कलवः (?) यदुत सकललोकसर्गसन्त्राणसंहरणकारणं (?) रणनिपुण-दनुजवा[2]रणपतिकुम्भदारणसमयसक्तमौक्तिकनिकर[3][b]..कलितपरश्व[4](ध)धारा[5]..जल[6]पुरयुवतिवदामदह[7]सितकौमुदीविसरविरतविहातसन्ध्यायमारुणन्न-तकगिरिकोदण्डकान्तिः अन्तकनगरसुन्दरीकरुणाक्रन्दकण्ठोक्तचण्डवे[8]दग-मितं प्रसरद्[9]ल(लि)कनयनवा[10] ....[c]प[11]तना[12]पतङ्गीकृतानङ्गः सङ्गतरतरलजल-धरकबन्धताण्डवविलो[13]कनविहितविनोदं प्रणमदखिलगी[14]र्वाणमणिकिरीट-किरणकिंमीरचरणपीठपर्यन्तभूमिः अन्धकासुरस्मराद्यन्तभूमिः[d] [अन्ध-कासुरसमरराद्धान्त[15]][16]....क्ता त्र्यम्बकस्सततमम्बिका[17]सहरे(चरो) विर-

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1. Transcript (T) वै(मे ?)कलवः 2. Manuscript (M). T वारणदनुज 3. M. Gap for two letters after र. 4. M. परश्व. T. परशु 5. M. Gap for two letters after रा. 6. T. धर. 7. T. दबकसित 8. T. वंद 9. T. दशत 10. M. Gap for 4 or 5 letters after वा. 11. T. पित 12. T. पितं वि 13. M लोल्न 14. T. निर्वाण. 15. T. ध्मान्त. 16. M. Gap for 2 letters after न्त. 17. T. क्या.

a. The ms. starts abruptly as इह....... The passage from इह......चन्द्रशेखरः describing Lord Śiva in the forest-sites of Kailāsa is found in the first two folia that are broken. Consequently there are many gaps and corruptions. The passage is therefore given as in the original. The transcript adds some emendations but they too are not helpful in reconstructing the text.

b. The missing letters may be परि.

c. A word meaning 'fire' is required here.

d. The square-bracketted portion is evidently a repetition of what has preceded.

चितविलासं कैलासमचलमधिवसति । स कदाचिदपराह्णवेलायां विवलद्-चित[1](र)रो[2].... खचितमिव कु[3]....चिरमारचयन्नय(म?)दखिलमूर्ध्न(र्ध)-विसर्पिणा कपर्दमहसा विकसितसितसिन्धुवारसुन्दराण(रैरि?)[4]व मौलिचन्द्र-किरणकन्दलैस्सम्पादयन्[5] ,....[6]निककादवलंबितमदसलिलानीव विलीन-नीलमणिरसनलप्यं[7] जघ[ा]नरसनाभ्यर्णपादपस्कन्धान् कन्धरकान्त्या, बन्धुरबन्धूककुसुमसन्दोहन(सन्दिह्यमान) - फण(णि)फणमाणिक्य[क] - किरणजालकेन जनयन्नकु(त)[8]रुणातप[9]लेपलोहितानीव हरितां मुखानि, दरवलितशेखरकुटजलंपट[10] .....कम्पितकनककर्णिकारदामपतितकेसरकपि-शपर्यन्तबहुवि (?) किंचिदान्दोलितमकुट[व]मन्दाकिनीजलबिन्दुशीतशि-शिरमाकू(रु)ते[11] रजत[12].... न (च)चार चन्द्रशेखरः ।

अथ कैलासशिखरपार्श्वपातिनामैरावतकर्णचामरानुकारिणां निर्झ[13]-राणाम्[a] उच्छ्व[14]सितगौरीललाटकणाचामी[15] चामीकरकमलकेसरपरागवाही मुहुर्मुहुर्मानससरः[16] समागतो मातरिश्वा । तत्र तटाकेषु तटनिकटतरुषण्ड-पिहितकिरणेषुकिरणेषु[b] खण्डपरशुशिखण्डशशिकिशोरकौमुदीमुदितानीव दिवाप्यद्योतन्त[17] कुमुदानि । विचकरुः[18][c] आवृन्तविकसितानि चञ्च-लचञ्च[19](रीककुलो ?)च्चालितानि कैरवकुलानि अनङ्गमदाङ्ग(ङ्क)रं रजः । अन्तरान्तरा वननदीनामन्तिकमापतति[d] चन्द्रशेखर[र]े मन्थर-

1. T, चित (रो). 2. M. Gap for three letters after रो. 3. M. Gap for 2 letters after कु. 4. T. राणीव. 5. Gap in M for letters after न्. 6. T. निसकादम्ब. 7. T. मल. 8. T. क. 9. कव. 10. After ट M has a gap for 7 letters. 11. T. कूवि. 12. A gap for 13 letters after त. 13. M. न्निन्धराणां T. न्निन्धरोणां. 14. T. उच्च. 15. M. चार्दा T. चार्द्रा. 16. M, T. सरं, 17. M. T. दोदन्त. 18. M. T. अपि च ककुरु. 19. After ञ्च gap of 4 letters.

a. A word like *kaṇavāhī* to connect *nirjharāṇām* with *mātariśvā* is evidently omitted. But there is no indication for this in the ms. b. किरणाः इषवः यस्य किरणेषुः (सूर्यः), तस्य किरणाः, तेषु

c. Perfect plural of कॄ 'to scatter'.

d. *Āpatati* locative absolute, meaning *āgacchati sati*.

मावद्धकुड्मलमकुषत[1] प्रणामाञ्जलीन्[2] वनपादपाः । विकचकुटजारग्वध[a]सुगन्धि, सुरसिन्धुसलिलकण[b]केसरकिसलयं ललितमदनहसित[ह]सितरेणुं(णु?) किरणगुणितमृगमिथुनमानसोत्कलिकं[3] (?) कैलाससानुकाननं सपदि दरविधुत[[c]विविधरत]विविधवीरुधो विदधिरे धूर्जटिजटाजूटवाटिकामरुतः । तत्काल[4] आसन्नवर्तिनामरण्यदे(दै)वतानामनिमिषैरक्षिभिरुन्मिषितकुतुकममरतटिनीतरङ्गघातभङ्गुरमृणालतन्तुशङ्काकराः शङ्करशिरसि ददृशिरे शिशिरकर[5]शकलकिरणाङ्कुराः । तत इतस्तदानीमासन्नकिन्नरमिथुनगीतान्याकर्ण्यन्त[6] निरन्तरपुलकितकपोलपालि पार्वत्या[7] प्रथितबहुविधापदानोर्जितानि धूर्जटिभुजविजयविस्फूर्जितानि । शनैश्शनैर्विरचितविलासपङ्कमः(चङ्क्रमः) सविधकेतककुसुमकेसरै[8]रनङ्गरिपुः अङ्ग[त]दभुजङ्गफूत्कारविसृमरैः क्वचन ह(भ)सितोद्धूत[9]निमं(भं) चकार[d]।

तदनु सह कान्तया क्वचिदविरलपतितकुसुमाकु(क)लितललितास्त्रकुसुमेषुधाने[10] नमेरुतले विशश्राम । ततः (स/)संभ्रम[11]मापतन्नानीतनिजनिजनियोगसञ्चितोपकरणाः पर्वतराजपुत्री[12][परि]परिचारिणां(काः) । अभितश्च भवानीपतिमनतिदूर[14]तरुगहनान्तरितवि[त्र]ग्रहा गृहीत[15]नानायुधा निभृतमसेविषत पाप(र्ष)दाः । शोषित(?)श्रमविवशगात्र्याश्शैल-

1. M. T. शक्त. 2. M. T. ञ्जलवन: 3. M. T. मानसोककलिकं
4. M. शौलमासन्न. 5. T. तरशीतल. 6. M. शिन्नितानि
T. शिंगितानि. 7. M. T. त्या: 8. T. विपु. 9. T. दूभूतानि
10. M. T. मेकुधाना. 11. M. सञ्चर T. सञ्चार. 12. M. पुत्रि T. मित्र.
13. M. T. णां. 14. M. T. पूर. 15. M. T. ग्रहितताना.

a. आरग्वध, the tree Cassia Fistula.

b. Between 'Kaṇa' and 'Kesara' there is probably a gap, although the ms. does not show it.

c. This is not clear; probably a repetition of the syllables that follow.

d. The object of *cakāra* is wanting in the line. Probably after निभं there was the word नभ:

राजपुत्र्याश्शनैश्शनैररण्यतरुकुसुमरेणुधूसरा..[1]यपुनरमय्(?) अध[ा]स्सन्निवेशान्वि(द्वि?)लुलिता[निला]न्य(न)लकान्यथापुरमापादयन्, स्वेदसलिल[र]सेकसर[त]सकपोलमूलमृगमदविलग्नं कर्णावतंसकिसलयं सदयमुद्धर[य]न्, मधुकरकुलकदनिवारणचलितकेलितमालकोर(क)निचितं मधुरकुचकं (कैशिकं?) अङ्गुलिसंपुटेन परिमार्जयन्, अधिकनिस्तरलमृदुलदुकूलवाससि कुचतटे करतलमर्पयन्, प्रवाद(त)[2]कदलीकाण्डकमनीयमुत्कम्पमानत(मू)रुयुगलं मुहुर्मुहुस्संवाह(य)न्निनाय [3]काञ्चित्कालकलाम्।

अत्रान्तरे वनलतापुञ्जकुञ्जान्तरालान्निर्गत्य नन्दी पुरत [4]एव शिरसि विरचिताञ्जलिरात्मानमदर्शयत्। अनन्तरमिन्दुशेखरवदनेङ्गितज्ञस्स मन्दमन्दमुपसृत्य स[5]विनयमवनि(नि)हितकरतलम[न]तिविन[6]मिताङ्गं व्यजिज्ञि(ज्ञ)पत्-'देव, देवसि(से)वा[सा]दरमना मुनिर्नारदश्चिरतरमिह बहिरास्ते' इति। महेशोऽपि निशम्य तद्विज्ञापनं 'प्रवेशयैनम्' इति समादिदेश। ततस्सरभसधावितेन नन्दिना [7](आनीतः[a] ?) प्रविशन्नेव नारदो विपञ्चयाः पञ्चशरचापशिञ्जिनीनादचारुणा तारतरेण तन्त्रीं(न्त्री)रवेण चन्द्रशेखरमभिमुखीचकार। आगत्य[8] ....दूरादेव विहित([9]दण्ड?)प्रणामस्समुत्थाय स मुनिरंसक[10]लम्बितालाबुवीणः क्षणमुत्तंसिताञ्जलिरुमापतिमुपतस्थे। ततः कतिचिदागत्य पदानि पार्वतीपरिचारिकायाः पशुपतिप्रसादभूमेर्विजयाया वदनसंज्ञया निर्दिष्ट-

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1. Gap for 2 or 3 letters.
2. M. T. नीत.
3. M. T. क.
4. T. टव.
5. M. T. विनचिय.
6. M. T. तांरांगं.
7. M. T. मनद्दतः.
8. A four letter-gap after य.
9. M. T. दर्द्धि.
10. T. तललम्बि.

a. Could also be आद्दतः.

धरणितले तपोनिधिरदूरविप्रकृष्टमासिष्ट। अवादयच्च वल्लकीमुल्ल[1]सित-रागम्, [a]अंत्सु धातु प्यंजन....म्, उदञ्चितालङ्कारम्, अङ्गीकृतवर्ण[न]मनङ्ग-शासितुः[2] प्रथमं त्रिपुरविजयविक्र[3]मावतंसि [तानि]। तानि पुनरा-कर्णयति कृत्वा(ता)वधानमम्बिकास[4]हाये निर्मृगविहङ्गस[5]ञ्चारम्, अचञ्च-लतरुकिसलयम्, अतरलकरिवदनकर्णतालम्, (अ)प्रवृत्तकात्यायनीयान-सिंहनादसन्नहनम्, अपगतकुमारमयूरकेकारवम्, उपरतहरवृषभवर-विषाणोल्लेखनम् अखिलमपि लिखितमिव बभूव कैलासकाननम्[6]। ....टवासिवासुकिरपि हरशमितशूत्कारं निशश्वास। विशश्रमुश्शैल-मन्दारमञ्जरीमै(ष्वै)रेय[b]पायिनामपरिमितानि तु(कु)[मु]लानि। विरराम प्रतिरवपूरितपैतामहकपालकन्दर[7] इव हरं(र)कपर्दगङ्गातरङ्गकोलाहलः। प्रशेमुश्च निश्चलचरणसरसीरुहाणां शर्वाणीपरिजनरमणीनां मदकलकलहं-सविरुतमिलितानि मणि[8]नूपूररणितानि। क्रमेण मुनिः एणवाणीम्(?) उ[9]पक्रान्तमपहाय त्रिपुरापदानं मन्मथविजयगाथां प्रवर्तयामास। अवादयच्च कलहकौतूहली मुनिरिमामार्याम्—

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1. M. मटलसित. 2. T. शासिनः. 3. M. विक्रुदाव°. T. विबुधाव°. 4. T. सहयो. 5. M. T. शन्नार. 6. M. T. Gap for 11 or 12 letters after नम्. 7. M. T. दराविव. 8. M. T. निपु . . रणि. 9. M. T. उपक्रणय.

a. In the corrupt word-collocation here, the first is probably a participle qualifying the following word, which speaks of *Dhāṭu* of four kinds and other technical terms relating to Viṇā-playing. (*Nāṭyaśāstra*, ch. 29. vv. 8 ff. Kasi edn.).

b. इरा एव ऐरेयं (= मद्यं), तस्य पायिनः (भ्रमराः), तेषाम्। Or, *maireya*, in ms. meaning *madya* may stand as it is. But a place of rest (flowers) for *viśaśramuḥ* would then be wanting. A separate word for bee is necessary.

मदनमपि जयतु कामं चरतु तपांस्यपि सं[1]माहितो देवः ।

उत्कलिकाकुलहृ[2]दयां[a] स वहति शिरसा तथापि जह्नुसुताम् ॥

न सहन्ते हि हन्त प्रियाणामपरा[3]धाभासमपि । प्रकृति-कुटिलबाल[b]वालुकी[क[4]]तुलिताः प्रेमवृत्तयः । यदेतदाकर्णनानन्तर-मपर्णाया(:) [मा]कर्ण[5]पूरकुवलयकेसरस्पर्शादृतेऽपि किञ्चिन्निकुञ्चितापाङ्ग-मीषदुन्मिषि[6]तबाष्पकलुषकषायोदरं दरतरलतारकं लोचनयुगलमभूत् । विनापि विपिनकेलिचङ्[7]क्रमणखेदवासनामाविरासन्नलिक(क)तले कति-चन मौक्तिकनिकराकारसुन्दरा(:) स्वेदबिन्दवः । किञ्चित्तरुणकिसलये[8] ....शशिमणि[9]शुक्तिसंपुटानुकारिणी वारुणीमदविलासव[10]र्जमरज्यत कपोल-पाली । अपि च विस्रम्भव[11]चोविवक्षाविरहेऽपि प्रतिक्षणमस्फुरदध[12]र-दलम् । ततः प्रियतमहलित(दुर्ललित ?)-चिन्ताक्रान्तचेताः करनखेन केवलमधोमुखी धरणितलं विलिलेख । लिखन्ती पुनरवनिममरत[13]टिनी, बद्धरोषा निर्मलप्रसरं निजं नखमणिप्रभाप्रवाहमपि नेक्षितुं चक्षमे तत्क्षणम् । असूयति [14]स्म परिसरासीन[15]पशुपतिजटाजाह्न[16]वीजलकण-जनितजसि(डि)मभ्यः परिजनवनिताकरचामरवालव्यजनमारु(रु)तेभ्यः। देवो[के]ऽपि दृशा ह(तिर)श्चीनया देव्याश्शनैः शनैरशिशिरनिश्वासपवन-परिम्लायदधरपल्लवम्, अवनमदवतंसकुसुमकेसरपतनधूसरकपोलभागम्-[17]आलोललम्बितालकलता(?)विमुक्ता(ग्धा)लिकम्, अविरलाश्रुजलसेक-[18]

1. M. T. संमानितो 2. M. T. कुलवरदयाम्, hypermetric.
3. M. T. धमावा. 4. M. T. कन्तुलितां. 5. T. ताव. 6. T. षित.
7. M. T. ङ्कण. 8. After ये gap of 2 letters. 9. T. भक्ति.
10. M. T. मंज्ज्य. 11. M. T. वाचा. 12. M. T. रंदधदलि. 13. तटनि
14. T. स. 15. T. सन. 16. T. नवि. 17. T. लल. 18. T. सित.

a. 'उत्कलिका तु हेलायां तरङ्गोत्कण्ठयोरपि।' उत्कलिकया उत्कण्ठया तरङ्गेण वा आकुलं हृदयं यस्याः, ताम् ।

b. वालुकी कर्कटी ; a kind of cucumber. This is naturally crooked and the young ones are all the more so. The idea here is probably to indicate the irregularities of love.

संहतपक्ष्ममालमाननमानतमालोकयामास। आलोक्य च कोमल-कमलपुटपाटलेन पाणिना न्य[ा]वारयद्वीणावादनम्।

अथ विदितव्यतिकरस्स मुनिरुत्थायारचिताञ्जलिः अश्वितानुगृतपर्णि[a](?) तिंच(निश्च)क्राम।

परिचारिजा(बा)लिकाश्च देव्याः किमिदमिति चिन्तयन्त्यो मन्द-पदसञ्चारचातुरीवञ्चितमञ्जीररवाः किञ्चिदन्तरमपसृत्य परिसरलतासु न्यलीयन्त। तत्र निखिलविस्र[1]म्भसाक्षिणी विजयैव केवलमवतस्थे।

देवोऽपि देवीं मुहुर्मुहुरवलोकयन्नचिन्तयत्-'अहो निस्संशयं निसर्ग-चपला ब्राह्मणजातिः! तत्रापि विशेषेण कलहकौतुकी मुनिरयमुचितमिदमनुचितमिति न विचारयति। येन केनापि विनोदयत्यात्मानम्। कीदृशो वायं विनोदनप्रकारः। किन्तु नाम फलममुना लब्धमस्यास्समधिकनिवा(श्वा)ससमीरणाभिहतं भ्रमरपक्षपातवेपितबन्धूककुसुम-सदृशम[2]धरमायासयता। किञ्चिद् अप्रित(?)मविरतसमुत्पतदश्रुकणशी-करपक्ष्मपर्यन्त[ा]निरन्तरतुहिनशीकराकुलबाष्पोत्पीडपीडितफा(स्फा)-रशफर(रा)फाल(स्फालि)तासितकमलमुकुलकोमल[3](लम्) (अक्षि/)-युगलमुत्कम्पयता। न प्र[ा]सादयामि, द(यदि?) तदव्य(प्य)वधीरणमिव जायेत। तथापि विचार्यमाणे प्रथममेकमतं वरीयः, यदस्याः सरस-कुसुमसुकुमारं हृदयम् अमुदद्रक्तादेव(?) मन्युतापितमानीयेत। अ(ए)वमुत्क्षप(-त्क्षिप्य)माणकुचभारायासनिस्सहमिदमवलग्नमपि न भज्येत। कियतीं कालकलामित्थमनिवारि(तास्र[4]वृन्द?)निश्वासाः कथमिव न

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1. T. मभा. 2. T. धुर 3. Gap for 2 letters after ल
4. M. T. तमस्रवृन्द.

a व्यतिकरो वृत्तान्तः।

समाप्येरन् । तत्सर्वता(था)पराधं वीक्ष्यापि प्रसादयामि । प्रथमं तावन्मया व(वा)चो हि र(प्र)युज्यमाना न शृणोमी(ती)ति, श्रुतमपि अनङ्गीकरोति[1], तदग्रे विजयामुखेन वाचं मेलयामि' इति विचिन्त्य चावोचत् — 'विजये, किमेतदकारणं किल मङ्गलनिदा(न)म्, अनङ्ग-सर्वस्वमनयाननमनिलबलविनमदरविन्दबन्धुरमधोमुखीक्रियते ? बलम-(बलवद ?)प्यन्विष्यमाण(न्नान्यन्)[2]निमित्तं पश्यामि अतन्त्रो[a][3]दिताद्दते नारदवचनात् । इदमपि यदि भगवति(ती)कोपस्य कारणं किं[4] तर्हि भवेन्[5] न कारणम् ? जटामकुटरागिणी मौलिलालिता चन्द्रकलापि वर्ण्यमाना[6] किन्न मन्युरु(मु)त्पादयेद्भयं च ? ललितोत्कलिकानुबद्धा मन्दारमालापि मूर्ध्नि[7] विधृता किन्न विधुरयति(-येत्) ? प्रस्तुतमपि वचनमितो नातिरिच्यते । एतादृशा[8] जाग्रति जगति कति कति कुटिलभङ्ग्यः कवीनामालापाः ? इदमखिलं विं(वि)दन्त्यपि भवती तूष्णीं भवति । ईदृशीनां कविगिरामशेषभुवनवर्तिनीनां प्रवर्तय(यि)त्री च देवी नाभिजानाति ? किञ्चिन्निवेद्यते[9]-किञ्चिदारेचितरुचिर-भ्रवल्लीकमुल्लसदमर्षरागपल्लवितकपोलं[10] घनसलिलकणकरम्बित[11]कन्दलदल-पुटक्षमाय(कषाय)नयनमतनुनिश्वासपवनवेपिताधरमेवमाननमभिनव - रसरमणीयमुपदर्शयता मम परमुपकृतं महामुनिना । किन्तु निरन्तर-

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1. M. एन 2. M. T. मन्यमन्या 3. M. T. अतंतरो
4. M. T. किम 5. M. T. भवति 6. M. T. वर्णिमान
7. M. मूढनी T. माधवी 8. T. अता 9. M. T. न विद्यते
10. T. ल. 11. M. T. रम

a. तन्त्रं कारणं तदधीना विवक्षा वा यस्य ; अतन्त्रं कारणानधीने, विवक्षाशून्ये (*Vācaspatya*)

विजृम्भिताभिषङ्गानुषङ्गतापितमनुष्य(या) मृदुमृणालकोमलं[1] क्राम्यति हृदयमिति दूये। परमतो जानाति भवती भवत्या(स्सखी चेति)[2] वदति देवदेवे सा[a] च मन्दम्(?)[3] अव्यलीकमन्दहासा[नि] व्यलीं(लो)-कत विजयामुखम्।

विजया च विजिह्मितेक्षणमवादीत् - 'को नाम जानीते युवयो-रुभयोरपि चरितानि? प्रथमं तावन्मादृशेन जनेन किं शिक्षणीयो जन(ग)तां नाथः? स्वभावो हि प्रभूणामसत्परिकरसमूहाग्रहः[b]। यत्समूह्यन्ते कति कति शिरसा स्वामिना! एकत्र नियतकुटिला[4] मृगाङ्करेखा, अपरत्र विजिह्मितगामि[5]द्विजिह्व[c]सन्ततिः; इतरत्र तुच्छान्तरा कपालमाला, अन्य(त्र) प्रकृतिजलाशया निम्नगा। निसर्गत-स्स्वतन्त्राणां फलनिरपेक्षा निर्भयाश्च प्रवृत्तयः। तदेतदखिलमनु-सन्दधत्य[म]पि न जानाति शैलराजतनया [d]निजचरणयुगलक्षालन-सलिलधारा[6]पतद्ग्रहपात्रा(त्रे)[e] दयितशिरसि सरितापि सह मुधा[7]

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1. T omits मृदु   2. M. T. वासभीति   3. M. T. पिचमन्दं
4. M. T. यनितकुड्मला   5. M. T. गामसजिह्म
6. M. T. धारण   7. M. T. मुंथा

a. सा पार्वती.

b. The four *asatparikaras*, the moon's digit, serpents, garland of skulls and the Ganges are not only curved in appearance but are also respectively ever-crooked (niyatakuṭila), crafty (vijihmita), having nothing inside (tucchāntarā) and seat of dullness (jaḍāśaya).

c. द्विजिह्वः सर्पः

d. This long phrase refers to the Ganges in a derogatory manner as the water that washes Pārvatī's feet, when Śiva touches them with his head for pardon.

e. A vessel, like the spittoon, to catch things falling or flowing or thrown; here Śiva's head which caught the falling Ganges.

स्पर्धामाबध्नाति । देवोऽपि परिहरन्नेवंविधान्प्रसङ्गान् कैतवमन्तरा[1] देवीं प्रसादयतु विंदित्वा(वन्दित्वा) देपि वा यस्य(देवी वा तस्य?) प्रसीदतु स्वयम्' इत्युक्तवत्यां सूचितप्रसादनवचसि प्रियायां(विजयायां)[a]पशुपति-रपि 'अस्तु मा वापराधः क्षम्यताम्' इति वदन्नासीन एव विनमितपूर्व-कायश्चरि(लि)तमन्दाकिनीवीचिमालावाचालेन मौलिना चाटुकारेणेव[2] वल्लभायाश्चरणकमलपरिसरं मानयामास । देवि(वी) च 'किमिदंन्नु (दमनु)चितमाचर्यत' इति वदति(न्ती) प्रणमन्तं निवारयती(न्ती)व नीलकण्ठं करेण कर्णो(ण्ठे) जग्राह ।

अनन्तरमनादिमिलितमपि तन्मिथुनं कवि(तत्)कालसङ्गतमिव समुत्सुकमप्यन्योन्यमन्दमन्दाक्ष[b]-यत्रि(न्त्रि)तस्वैर(रे)क्षणमक्षीणसरस-सङ्कुचितयथोचितव्यापारम् अयथापूर्वमिवासाञ्चक्रे ।

अस्यां वेलायां देवीपरिचारिकासु वीणावादिनी मञ्जुलिकाभि-धाना काचित्पश्चाद्भागेनागत्य विहसितमुखी विजयायाः कण्ठे(र्णे) किमपि कथ[ा]यामास । सा विस्मेरदशनज्योत्स्नापूरपूरितकपोल-कर्पूररेणुच्चु(च्छु)रणकेलिरालोक्य देवीवदनं स्मयमाना 'साधु कृतम्' इत्यभाषत । देव्या च 'किमिदम्' इति पृष्टा समाचष्ट, 'देवि, नारदं निभृतमितो निर्गत्य सत्व[ा]रं तस्करवत्तरुगहनवर्त्मना[3] गच्छन्तं निपुणिका नाम[ा] परिहासिता(का) सखी विग्रहमयितया(ता)[c] तदुत्तरीयवल्कलेन कस्यचन कुब्जकुरवकस्य स्कन्धे बन्धयामास । तत्र च मुनी व्यास-

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1. M. T. कैवेया　2. T. जायेका°　3. M. T. °न पद्मनागवद्धं तं

a. It is only Vijayā who is addressing the Lord and not Pārvatī.　b. मन्दाक्षं लज्जा ।　c. विग्रहं कलहम् अयिता प्रापिता

वाल्मीकी [a]तम् अ(त)त्रैवाभिन्नावुपासाते। [b]स च मुनिस्ताभ्यां सह स्वमुदन्तमेतस्या मुखेन मां निवेदयति' इति। निशम्यैतन् 'निपुणमनुष्ठितं निपुणिकया; तिष्ठतु बन्ध एव, स्वचापलफलमनुभवतु कलहकारो ब्राह्मण' इति गदितवति विविशे(गिरिशे), गौरी हसन्ती पुनः 'अलमलमेतावता। नातिकदर्थनीयो नारदस्तद्विमुच्यैनमानय' इति [c]वीणावादिनीमादिदेश। सापि निर्गत्य स्वं निदेशमशून्यमकार्षीत्।

ततः प्रसक्तानुप्रसक्तिकया प्रवर्तयति विला(सा)लापान् सहस्रयया (सहोमया?) पिनाकपाणिः(णौ), प्रविश्य शैलादिर्दर्शितविनयाञ्जलिर्मञ्जुलिकानुगतो व्यजिज्ञि(ज्ञ)पत् - 'स्वामिन्, मञ्जुलिकयानया नारदः समानीतो द्वारि तिष्ठति' इति। देवोऽपि देव्या वदनमालोकत। 'देव, किमपराद्धं साधुना तेन तपस्विना? चिरतरमाश्रितो ननु भवच्चरणम्। यदि भवन्तमसेवित्वा यायादसावपराधी जगति प्रसिद्धयेत। स्वयमतिमहद्दूयेत। महद्भिश्चापि विप्रियते(प्रीयेत) परिम्(रम्)' इति भणितो भवान्या भवानीपतिरपि 'प्रविशतु नारद' इति प्रतिहारपालमादिदेश।

आवि(दि)ष्टेन [च] तेन चानुप्रविष्टस्स मुनिरुपसृत्य सचकितमष्टाङ्गस्पृष्टभूमिः प्रणम्योत्थाय प्रभूतगद्गदितानुबन्धविनयया[1] गिरा गिरीशं न्यवेदयत्—'को नाम दोषो रोषाय[2] देवीपरिजनस्य? अद्य पुनरेतावदेव हि मया[3] - - म(माम)वधारय(तु)। ध[ा]रातलादनल्प-

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1. M. विनया   2. T. Omits रोषाय

3. gap for 2 letters after या.

a. तं नारदम्

b. स मुनिर्नारदः ताभ्यां व्यासवाल्मीकिभ्यां सह एतस्या मञ्जुलिकाया मुखेन मां विजयां निवेदयति।

c. वीणावादिनी मञ्जुलिका

तपःफलपरिपाकप्रकाशितपारमेश्वरागमपारमार्थ्येन कृतिना कात्यायनीचरणशेखरेण कालकलभनाम्ना कविचक्रवर्त्तिना प्रवर्तमानेन(?) विरचितम् अनवद्यगद्यसन्दर्भं कमपि प्रबन्धं मदन्तेवासिनौ व्यासवाल्मीकी समानयताम्। अभिनवप्रबन्धकौतुकी देव इति कृत्वा तं श्रावयितुं ताभ्यां समागमम् (सहागमम् ?)। ततस्तौ बहिरवस्थाप्यम(प्या)हमन्तः प्रविष्टः। पश्चात्तद्विज्ञापयितुं पुरस्तद्विनोदाय यावज्ज्ञातं वीणामवादयत्(म्)। अत्रान्तरे नाथस्य दयितायाश्च क[पि]मपि चित्तव्याक्षेपमिवालोक्य नायमवस[ा]र इति निरयासिषम्। पश्चाद्यदजनि तद्वेत्ति मञ्जुलिका। अथवा सर्वं जानाति देवोऽपि देवि(व्यपि)' इति चिरतवपिसि (विरतवचसि) नारदे देवो विहस्याब्रवीत् - 'मुने, मा विषीद, प्रमादस्खलितमपि न सहति(ते) पार्वतीपरिकरः। किमनेनाम्रेडितेन भवति। [प्र]भृशं सीदति देवी। अयं तु परिणतप्रायो दिवसः, श्वस्समागत्य श्रावयितासि तं प्रबन्धं, साधय सांप्रतम्' इत्यभ्यधात्।

अत्रान्तरे रजतगिरिशिखरेषु हरवृषभखुरदलितमनश्शिलारेणुरञ्जित इव पिञ्जरीबभूव तपनातपः। प्रमदमददवधु(थु)[a]परवशकरिमुखकरवमधु(थु)[b]वर्षमुष्टि(षि)त इव शशाम वासरोष्मा। निजमौलिबालचन्द्रविहरणहेतोरहान्यपि हरेण संवर्ध्यमाना निशा इव ददृशिरे। भृशमकुब्जा यादिः(?) मासः(सुः) तरुच्छायाः। दिनपरिणतिसमयसंज्ञा(जा)यमानकनककमलचषकसंकोचघटित-वञ्चिवमं(-चञ्चवः) किञ्चिदामीलितदृशः स्पर्शसुखमनुबभूवुरतुलमासवसपीतिकेलिषु कलहंसाः। अथ दिवसावसानताण्डवतरलखण्डपरशुदर्शनसाभिलाषपावि(रि)षदपरुषहुंकारपवनवेगविह्वलमिव विहाय विहायस्तलमस्ताचलशिखरमालम्बत बिम्ब-

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a. दवथुः परितापः b. वमथुः करशीकरः

मम्बरमणिः(णेः)। अभिनवनिहत[स][a]कासरदनुमत्(ज)कण्ठभेदपाटल(ः) [म] पुरातनरणकुपितकात्यायनीयानकेसरी(रि)विलोकविलोकितस्सभय इव सरभसमपतदपरपारावारपयसि पतङ्गम(-ङ्गः)। प्रदोषनटनारम्भ-दररयविधुतबन्धविशदया(-विश्लथा?) महानटजटावल्लरीव समुल्ललास नभसि बन्धूकलोहिनी[1] सन्ध्या। प्रणयकलहकुपितदाक्षायणीचरणलाक्षा-रु(णितः?) तत्क्षणोत्क्षिप्तपशुपतिनियमाञ्जलिजलक्षालित इव जगाल गगनगतसन्ध्यारागम(रागः)। गलितसन्ध्यारागमसृणालो(के) लोके प्रथममन्धकारैरधिकमन्धकारितो बभूव कन्धराकाण्डं(ड:)। अनन्तर-मभिनवजलधरपटलसन्निभस्समाभू(हू)त इव गुहवाहनबर्हितेतया(केकया) कलितकालकूटकान्तिराचितकर्ण(ण्ठ)ग्रह इव श्रीकण्ठकण्ठकालितया (-कया), कृतमधुकरकुलभङ्गिरुत्सङ्गित इव गजवदनकपोलमदलेखया, विलसत्कैलाससानुनि लि(वि)तस्तार तरुणतमस्तमस्तोमः। ततो विहितासन(तसन्धान)मिव विपिनमप्ये(ध्ये)षु, युध्यमानमिव मारुत-चलनवशरचिततमा(ल)शाखा[शा]शतप्रतिबिम्बगतागतेषु स्फटिकतटेषु, प्रवृत्तविजय[ा]यात्रमिव किसलयायागच्छत्सु गजयूथेषु[b], बद्धासनमिव सरस्तीरतरुषण्डपरिमण्डलेषु, स्थापितद्वैधीभावमिव कुमुदकुवलयशबल-सन्निवेशेषु महाह्रदेषु, समाश्रितमिव पर्यन्तभूभृत्कटि(ट)[c]कान्तरालेषु निरन्तरप्रयुक्तषाड्गुण्यम्[d] अन्धकारं क्रमेण कैलासभुवमाचक्राम।

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1. T. लांगिनी

a. कासरदनुज: महिषासुरः।

b. 'In the herds of elephants coming to pluck the sprouts of trees'. The reading may be आगच्छत्सु as in the ms. or गच्छत्सु with 'ā' deleted.

c. भूभृत् पर्वतो नृपश्च; कटकं गिरिनितम्बः राजधानी च।

d. सन्धिं च विग्रहं चैव यानमासनमेव च।

द्वैधीभावं संश्रयं च षड्गुणांश्चिन्तयेत्सदा॥ मनुस्मृतिः VII. 160.

The above six ways of political conduct are ascribed to the pervading darkness and the attendent natural phenomena are described above accordingly.

इति विदिततमसि विगततेजसि तिरस्कृतवियति तिरोहितहरिति हरितायमानसरसीरुहसरसि रसितानुमेयनिर्झरपयसि पिहितवनगहन-वर्त्मनि विमनायमानकरिणि(णी)विमृग्यमाणकरिणि करुणरवविदित-रथाङ्गनामन्यनेहसि हराभरणफणिफणमाणिक्यकिरण[ा]तरुणातपमाक्लि-ष्टद्युति [न]मेरुतलेनावतरितुमिव(मियेष ?) शशाङ्कशालिना(नी) शर्वरी। तत इतः कुतुकतरलचक्षुषा हरेण मुहुरव(च)लदुहितुरलकान्तरालनिहि-तानि नमेरुमुलाव(मुकुलानीव ?) बहुलतमसि नभसि कतिचिदलक्ष्यन्त नक्षत्राणि। ततः क्षणादुडुगणनिबिडमाकाशमविरलधवलबिन्दुशत-शबलकार्धमित(कार्पटिक ?)चेलकल्पितमिव कालकञ्चुकमङ्गीचकार कालभैरवः।

ततस्तमालकिसलयनीलाम्बरा[a] रात्रिरद्रिकुञ्जेषु [b]पत्रशबरीव समपृ(दृ)श्यत, प्रकाशितपयोधरविभ्रमा प्रावृडिव पर्वतशिखरेषु प्रादुरासीत्, सङ्कुचितपुरा(करा[c]?) करिणीव निर्झर[ाणि]सलिलमासेविता(वत), विलोलतारका हरिणीवारण्यस्थलीमालम्बत, बहुलपङ्क[ट]पटलमलिनतमाल-वनगाही(हिनी) वरापि(राहीव) विवेश वेश[ा]न्तान्[d]। आसन्नसमये शत-मखश(शु)द्धान्तपरिजनयुवतिकरक(त)लास्फि(स्फो)टिताचचि(·च्छची)[e]-शयनादुत्तस्थुरिवास्तरणपटवासकर्पूरपांसवः; यद्वा तिमिराभिसारिकाणां हृदयसखीजनपाणिपरामर्शादुदचलन्निव कुचतटचन्दनचर्चालि[f]रेणवः; अपि वा हिमतधूलि(?)वचा(चोऽ ?)मृतमुदितमनसामप्सरसामुल्लासेव स्मितज्योत्स्ना प्रथमाचलसानुसीमनि; सकललोकविजयसाधनं धनुरिव

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a. अम्बरं वस्त्रमाकाशश्च।

b. पत्रशबरी पर्णशबरी -a sylvan deity, met with in Tantra.

c. Kara, rays of the moon; trunk.

d. वेशन्तः पल्वलम्।

e. शची इन्द्राणी।

f. आलिः पङ्क्तिः।

दुधाप(व[a]) धवलकेसरनिकरोत्तरं करेण कुसुमधन्वा, यदचिरविरहविधुर-यवनवधूवदनलावण्यललितमलभत पाण्डु(ण्डि)मानमाखंन(-खण्डलीयं) वियमा(दा)शादु(मु)खम् । अथ शनैश्शनैं रुजु(रुग ?)धिकपूर्वभागं तं(तत्) श(र्शा)र्वरं नभस्सरसि लूनैकदेशमिव कुवल[यं]यवनमालोकयत। तदनु तटतरलतरङ्गलंपि(वि)लतलवंत(?)केलिकाननादुन्मीलित-सलिलपूरादुच्चलित इव कम्बुरम्बुधेरदूरमुदयगिरिशिखरमारुरोह [हरि] रोहिणीरमणः ।

क्वचिदुदयशैलशिखरसरस्तीरपद्मिनी(सद्मनि?) शनैश्शशिमणिजल-जनितकुमुदपरागपङ्कलङ्घनचटुलचारणीचरणनूपुररणितचारुणीव चचार तारापतिः ; क्वचिद्(द?)दूरविहा(ह)र[मा]माणसिन्धुरमणिश्रवणावतंस[1].... पूर्वा(दूर्वा?)ग्रहणसमुत्सुकसमुत्सङ्गहा(ह)रिणा मरुदलाकुमुदायस्तपाणिः(?) एणलाञ्छनः ; क्वचिन् मुहुरवरोधरोहिणीवदनतिलकद्रोहिणमभ्यर्णनिर्झर-शीकराणां निकरं करेण निशाकरो निवारयमास[b] ।

तत्र चैवं कदर्थितसुरसिन्धुसैकतकेलीसहचरीं प्रियामनुस्स(स)-रन्निव राजहंसस्सरभसमुडुपतिरन्तरिक्षमुदपतत् । अनन्तरमहि(भि)नव-कुमुदकुवलयगन्धबन्धुना रजनिकररजतकलशसमावर्जितेन ज्योत्स्ना-

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1. Gap for 4 or 5 letters. The leaf is broken here.

a. Perfect of धु 'to shake.'

b. From क्वचिदुदय°......निवारयामास is the description of moon in three different ways. The fancy in the third idea alone is fully clear, namely that the moon removed water-particles from the face of his beloved Rohiṇī. In the first the moon is obviously fancied as the Cāmara, fly-whisk, adorning the ear of the elephant sporting nearby. In the second there is a fancy based on the deer in the moon eager to have a bite at the Dūrvā grass.

र[ती]स(से)न क्षालिततिमिरभाग(र)गलितकस्तूरिकाङ्गरागेवालक्ष्यत गगनलक्ष्मीः। ततः क्रमेण गगनतल(ले)[के]तारमुक्ताफलपरिवृते विलसति मदनविजयातपत्र (इव) श्वेतभानौ, अभिनवकुमुदमदिराभोदमेदुरे[1] मदयति मधुकरमनांसि यामिनीवदनमातरिश्वनि, विरहविधुरचेतसां चक्रवाकाणां श्रूयमाणेषु करुणरवेषु, प्रकृतिकठिनासु शशिमणिशा(शि)ला[2]......स्वपि वर्तिषु(?) निद्राणनिभृतचन्द्रकिषु[a], चन्द्रिकाभयपलायितान्धकाराधिरूढे-ष्विव विभाव्यमानेषु तरुविटपेषु, प्रविशदिन्दुकिरणगुणितकान्तिषु अन्त-श्शयानगन्धमृगमदगन्धिषु हसत्स्विव कैलासकन्दरामुखेषु, सङ्क्रान्त-पर्यन्तसुप्तकृष्णसारेषु पुष्णत्सु हरिणाङ्कविडम्बनां स्फटिकगन्धशिलामण्ड-लेषु, प्रतनुतुहिनकणपतनशिशिरासु शशधरसङ्गमस्विन्नदोर्लतानुकारिणीषु, शनैश्शनैस्ताम्यतीषु तमालशाखासु, निश्चलसुप्तमीनकुलेषु निमीलित-नलिननयनेषु निश्शब्दषट्पदेषु संविशत(त्)स्विव महाह्रदेषु, विरत-विहगविरुतेषु विश्वतो मु(मू)कीभवत्स्वरण्यस्थलेषु, द्विगुणमिव दूर-माकर्ण्यमानेषु निर्झरनिपातझलझलिकानिनदेषु, दृढपुटितकनककमल-मुकुलसूचिदुस्सञ्चरविमुह्यमान-संसरद्भिः(?) एक(ऐणाङ्क)मणिसोपानपर्व-राजिराजहंसयूथेषु, यूथिकाकुसुमोच्छ्वाससूचिते समये महेशोऽपि प्रियया सह महितविविधसरससंल्लापसमाकृष्टमना मनागपि अतिका(क्रा)न्तमने-हसं न अ[सं]ज्ञासीत् ।

अत्रान्तरे वनलतान्तरितविग्रहा देवीपरिचारिकासु काचित् प्राभृतिका नाम कलमधुरामिमां गाथामगा[थ]यत् ।

'त्वमपि सखि यूथिके त्यज गौरीनिश्श्वसितसौरभस्पर्धाम् ।
किमकृत समुच्छ्वसन्ति(न्ती) सासूयं मालती[व]लतिका ॥'

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1. T. मल्लिका 2. After ला gap for 10 or 11 letters.

a. चन्द्रकिषु मयूरेषु ।

अथ निशीथसूचिनीमाकलयन्निमामार्यामुमापतिरुमया सह नमेरुतलादुदतिष्ठत् । उत्थाय च निजनिकेतनाभिमुखं वृषभकेतनः कान्तया सह परिणतहिमकरकिसलयितेन कैलाससानुवर्त्मना जगाम । गौरी गच्छन्ती क्वचित्कुतूहलात्स्थलकमलदलशयनतलनिषण्णमितरेतराङ्गसंस्पर्शसुखनिमीलितलोचनमिव निद्रायमाणं हंसमिथुनमाशिञ्जितनूपुरेण पदेन पस्पर्श । ततस्तच्चरणचालितमपि मुहुर्निशीथनि[a]द्रान्त-(भ?)रमन्थरे कथमपि कृतकलगद्गदरवमुन्मील्य लोचने पुनरपि निमिमील हंसयुगलम् । कुत्रचित्सरस्तीरसीम्नि विरहविधुराम् अविरतविहितारवामालीजनेन ग्राहयित्वा चक्रवाकीं प्रियसमीपमानिनाय । सा पुनरानीता प्रियतममन्तिकगतमप्यजानती विधिवशादन्यतो यान्ती करुणतरमाचक्रन्द चक्रवाकी । कुत्रचित्कान्तमनुसरति भंत्पुरा-(-सरन्तीं पुरः?) कौमुदीमदविघूर्णमानलोचनामपथप्रस्थितां निवार्य वर्त्मनि चकार चकोरीं चकोराक्षी । क्वचिद्बहिरवस्थितमधुकरानुशोचितां [b]विरहि(चि)तविविधविलापां स्वरुचि(सङ्कुचित?)पङ्कजोदरबन्धनस्थां मधुकरीं विभिद्य मुकुलं विजयाकरेण विमोचयामास ।

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1 M. T. अद्रिरत

a The reading could also be निद्रातुरमन्थरे

b The reading could also be विरहकृत

इति विविधविहारव्यापृतां विनोदयद्(न्[a]) दयितां मदचपलचकोरलोचनपुटपाटलिमपल्लवितचन्द्रिकाप्रसरेण, मन्दमाकू(रु)तान्दोलितशेफालिकापरिमललहरीपरिप्लवमानषट्पदेन[पदेन], चन्द्रकान्तदृषैः-(दृषन्नि)ष्यन्दपिक(शीकर ?)शिशिरशैलेयसुरभिशिलातलेन, निशीथयूथिकामोदवासितवनदेवताकुन्द(न्त)लेन, निरन्तरविसृमरकैरवपरागधूसरचकोरकामिनीचरणेन, रजताचलमेखलापथेन सविलासमालयमाजगाम गौरीपतिः ।

आगत्य च निकेतनमनारूढ(?) उपान्तर्म(म)ण्टपिकामनेकमाणिक्य[क]दीपिकालोकलोहितायमानेनाङ्कणमार्गेण किञ्चिदन्तरमतिक्रम्य नन्दनवनदेवतानिबद्धमन्दारवृन्दमालामनोहरद्वारम्, अदूरतिलकैकदेशलम्बमानमदनयामिकनिषङ्गं, र(म)हितमातृकुलपरिपालितप्रान्तम्, अन्त(र ?)स्खलितवसन्तलक्ष्मीविकीर्णपुष्पोपहारं, सदा शरदालम्बितकमलकल्हारकुमुदकुवलयदामप्रलम्ब(बं), सावधानसन्ध्यासमाबन्ध(द्ध)कौसुम्भवितानविन्यास(सं), मसृणगृहिणीविमृष्टपद्मरागकुट्टिमम्, उत्फुल्लनीलोत्पलप्रकरपरिष्कृतम्, अनिमिष(न)यनं सिती(चित्री)यमानमिव आत्मनो रामणीयकेन, सततमुल्लसदानन्दम(म्), माद्यमिव(द्यदिव) परिमलघूर्णितेन मधुकरमण्डलेन, विहसदिशा(दिव) रदान्तश्शुचिभिश्शयनीयैः, आलपदिव धौततन्त्रीनिनादैः[b], नृत्यदिव चलितैश्चीनांशुकैः, स्विद्यदिवेन्दुकान्तदृषन्निष्यन्द्यैः(न्दैः),उत्पुलक(कित)मिव मङ्गलाङ्कुरपालिकाभिः, चन्द्रचिपा(शिला)यमानं व्यपगतनिचे(चो)लैरादर्शैः, गन्धमादनवनायमानं सुगन्धिभिर्मत्तकाशिनीनिःश्वसितैः, हेमकूटमेखलायमानं मिश्रण(श्रवण)सुखाभगै(वहै)र्गान्धर्वविलसितैः, एकत्र रतिकरनिहितवकुलकुसुमवास्यमानवारुणीचषकम्, अपरत्र व्याहृतप्रीतिपाणे(?) परिशोध्यमानयूथिकाशेखरम्, क्वचिद्घृष्यमाणचन्दनबिन्दुशीतलमुक्ताशिलातलम्, क्वचिद्भिद्यमानं(न)काश्मीरकेसरकषायकलधौत(पिञ्ज)रितम्, क्वचिन्मथ्यमानमृगमदपङ्ककलङ्कितस्फटिकप्रात(स्त)रणम्, क्वचिद्वर्ण्य-

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a. गौरीपतिः विनोदयन् b. *Cf. Kādambari* p. 354 : आलापा इव तन्त्रीनिनादाः

(र्ष्य)मान(ण)कर्पूरनिकरतारकित[त]मरतकोपलस्थल(लम्), नूतनकमलाकरं हंसकस्वनानाम्[1], (अपू)र्वारण्यं हरिणलोचनावलोकितविभ्रमाणाम्, अभिनवविद्ध्यमान(विन्ध्य ?)कटकं विषध(र?)रुचिरपत्रवल्लीविशेषकाननो[a]ल्लासानाम्, शम्बरचरितं महामायावि(लसि)तानाम्, अखिलभुवनपावनं गङ्गाप्रवाहमिव पुण्यस्पर्शानाम्, महाभैरववचन(नं) लक्ष्म्यन्तर्जनमिव(?) दोषानुषङ्गा(ङ्गि)णाम्, मानोन(?)पदं प्रतिषेधमि...लुषाणां(?), विश्वरथानुकूलं राजपथमिव सच्चरितानाम्, दुर्गाधिवासयोग्यं रक्षाप्र(प्रा)कारमिव गुणग्रामस्य, महालक्ष्मीनिवेशितं राज्यमिव शृङ्गारस्य, सकन(ल)जननि(नी)सम(र्पितं ?)[2] जन्मभवनमिव सौभाग्यस्य, सर्वकामफलप्रदायि यौवनमिव सुखोन्मेषस्य, निखिलरत्ननिदानमैश्वर्यागममिव हर्षस्य, प्रशस्तरसाप्यायितमगोचरं दुष्टतृष्णानाम् (?), अविर(लका ?)लागरुवद्धधूमा[द्धा]न्धकारमविषयं कुदृष्टि(ष्टी)नाम्, अपरिमितप्रकाशमनवकाशदुःखदान्तानां सर्वसिद्धीनां(?), अस्थानमाधि(धी)नां, गन्धर्वनगर(म)तर्कितानेकरूपावलोकनस्य, इन्द्रजालपिञ्छिकाभ्रमणमाश्चर्यपदार्थानुभवस्य, स्वप्नदर्शनमसम्भावितार्थलाभस्य, निखिललोकलोभनीयवैभवं भवा(न्या स[3] ?)ह भवानीपतिरविशदभ्यन्तरम्।

प्रविश्य तत्कालोचितानन्तःपुरपरिचारिकाणामशृणोदालापान्। 'अयि पङ्कजे, पर्यङ्कतलादपनय प[4]....सपारिजातकुसुमपरागान्'। 'वासु वासवि, वासवेश्मनि विकिर वासन्तिकाप्रसूनानि'। 'आलि कालि, कुरु कालागरुधूपवासितं केलीगृहम्'। 'तारे, (अ)वतारय तिरस्करिणीं, मा तिम्यतु[b] (हिम ?)[5] किरणसम्पर्केण शशिमणिमण्टपतलम्'। 'इन्दिरे, मार्जय मन्दारमञ्जरीकिञ्जल्कपातमसृणानङ्गणमणिप्रदीपान्(प्रदेशान्)'।

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1. Gap for two letters after नाम् 2. But gap only for one letter. 3. The folio here is broken at the edge and hence a two or three-letter-gap in the words written in this part of the leaf. After भवा there is a gap of this type. 4. A similar gap. 5. 3 letter - gap

a. विशेष-कानन इति, विशेषक-आनन इति च द्विधा च्छेदः। b. तिम आर्द्रीभावे

'इन्दुमति, गन्धसलिलेन सिञ्च किञ्चिदाश्यायमान[1]मालेपमृगप-(म)दम्'। 'मधुमधि(ति), मधुरसमा(?) समुद्धर सायमाहितानि मल्लिकादामानि'। 'जाम्बवति, किमद्यापि विलम्बितमम्बिकापतिना'। 'हला कलहंसि, किमुच्चा[2]....केलिकलकल इव कलहंसानाम्'। 'अनङ्गिके, वदति मातङ्गिका समागतो देव इति'। 'माति(ल?)ति, मा मृषैतत्, दूरमाकर्ण्यते न(नू?)पुररवलव(:) देवीपरिवारनारीणाम्'। 'ललि[3](ते?), देहलीसरणिसुखसुषुप्तं भवनसारसयुगलम(मु)द्धृत्य मृदुलमवस्थापयाङ्गणस्थलनलिनदलैः(लेषु?)'। 'सारकि[a] सकेलिमुत्तंस(?) घनसाराणि सज्जितान्या(रा?)त्रिक हि(?) पात्राणि।' 'अंशुमति, संशयितभृङ्गानुषङ्गं परिशोधय मुहुरुपहारपुष्पप्रकरम्'। 'रोहिणि, गृहाण गण्डूषगण्डो(न्धो)दकगलन्तिकाम्[b]'। 'कलावति, कलय करेण काञ्चनकदलीदलकलापम्'। 'कुरङ्गिके, त्वरितमानय [c]लवं(व), किसलयतालवृन्तम्'। 'कामिनि, पूरय कर्पूरनिकरेण कनक(क)[4]राङ्गि-(ङ्कि)काम्।' इत्येतानि चान्यानि परिजनालपितानि पतिराकर्णयन्नन्नपूर्णया सह समाससादाभ्यन्तरम्।

तत्र शुचिनि वरशयने निषण्णमन्योन्यसम्पर्कहर्षितं परस्परानुसन्धानानिभृतमुभयानुरागेनेद्धमपि (?) [d]भूतावि (?) नत(नित्य?) तरुणम् अनादिमिथुनमासाश्चक्रे। समयेऽस्मिन्नकाण्डगृहशिखण्डिनि-(नी)निद्राच्छेदि(दी) चण्डः खण्डिताङ्गना-हृदयाद(त)ङ्कदायि(यी) विय[5]....रतिनटनारम्भनानि(नान्दी)-कक्कयन(कर्कश-शयन ?) परिवर्त-

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1. 1 or 2 letter-gap 2. 2 letter-gap 3. Gap for 2 letters.
4. 'क' missing 5. Gap for two letters after य

a. The name of a maid in vocative and a verb (Imperative IInd Person Singular) are required here; the former may be 'Sārike' or 'Sārasike'; the verb should relate to the lighting or arranging of the Karpūra lamps. b. गलन्तिका, a small water-jar. c. लवं लामज्जकम्, the root Andropogon Muricatus or Kaskas. d. The

मानमत्तकाशिनीमणिरशनरशनाशिञ्जितानुयातो मानिनीमानभङ्गहेतु-म(र)नङ्गविकार इव मृतव(?)शुरातु(नु)बन्धम् अश्रूयत शिशित(निशीथ)-शङ्खध्वनिः। तदनु वदनसंज्ञया समाहूय जयां विजयापि तद्विहार-भवनान्निरगात्, किं पुनरपरः परिचारिकावर्गः।

ततश्शुद्धान्तरक्षिणीसमुत्सार्यमाणसम्मर्द(र्दं) निजनिजनियोग-निभृतस्थितिनियुक्तमिव व्यायतमिव तदन्तःपुरमभवत्। अनन्तरमां-[a](मं)तर्वंशिककरखचितकालायसशृङ्खलमुखराणि जघटिरे दृढतरमवरोध-सदनकवाटानि असकृदावर्जितगन्धतैलावसेकसुरभिसमुज्ज्वलधा(द्वा ?)-सदीपिकाहि(भिः) प्रतिहारपालिकाभिरनुक्षणम[1]शोध्यन्त शुद्धान्तराणि-(न्तान्तराणि)[b]।

निशीथेऽस्मिन् निशितशूलशिखरदीप्तवह्नित्रयः प्रज्ज्वलितदाव-दहनदीप्यमानकूट इव त्रिकूटशिखरी वामकरतलतरलनोत्समरङ्गपतनद्-सामरश्रवण(?) श्रवणकटुरटितकराल इव कल्पान्तकालमेघः, कपिलज-टाभा[हा]रभासुरमौलिर्जरदातपानुषङ्गपिङ्गलार्धभाग इव (गग)[2]नाभोगः, प्रकटदंष्ट्राद्वितयविद्योतमानानन(नः) कवलनकुतुकगृहीतशशिकलामध्य इव कालरात्रितिमिरसञ्चय(ः), संक्षगो(तक्षको ?)रगविरचि(त)[3]वैल(क)-क्ष्यकविलासलोहितायमानवक्षा(ः), विशङ्कटधातुकटकरञ्जितान्तरम् अञ्जननीली(-नाचल ?)मनुकुर्वन्, भयङ्करकुम्भीनसघटितकटिसूत्र-त(स)रणिर्वासुकिवलयपरिवेषवन्तं मन्दरमपि मन्दा[श]क्ष(क्षं) शिक्षयन्, विमलवर्णवराटकविहितग्रैवेयकं कर्ण(ण्ठ)लम्बितघण्टापुटसमुच्चलित(ता)[4]-रतारविरावं, यानि(न)वशसिश्वानाया(शिञ्जानशृङ्खलया ?) मुखरि(त)-पदत्र(क्र)मं श्रुति(म)यं श्वानमधितिष्ठन्नाश्रितजनापदुद्धरणदीक्षितः क्षेत्रनाथः पशुपतिः शुद्धान्तभवनमभितः परिचक्राम।

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1. 'अ' missing 2. 'गग' missing 3. 'त' missing 4. 'ता' missing

a. 'अन्तः पुरे त्वधिकृतः स्यादन्तर्वंशिको जनः।' b. The interior of the inner apartments.

तदपि(नु) देवेऽपि निर्भरसरत्वेध(-रसवेग ?)विवशचेतसि सह क्रीडति मृडान्या रतिपतिरन्तःपुरारक्षित(-क्षक) इवात्तधन्वा रजनिमखिलां (ज)जागार । निद्रा च मूर्तिमती तत्र देवस्य सेवावसरं प्रतीक्षमाणा दाक्षायणीरमणस्य वासभवनाद्बहिरङ्गणकदलीदलच्छायाश्यामलभुवि [a]मसूरि(र)कायामासन्नमणिकुट्टिमनिषण्णमामीलितलोचनम् आकुञ्चितकन्धार(न्धरा)काण्डं गृहशिखण्डिनं शिरसि कण्डूयमानाभेन (-माननखेन ?) सविलासमासाश्रिक्रे ।

तौ च दम्पती व्यायतविविध(वि)हारव्यापारविश्लथाङ्गौ पुनरनङ्गतरुणीरचितनिस्तरङ्गोत्तरच्छे(च्छ)दमपरमधि[क]शयानौ शयनमपररात्रे(त्रा)भ्यन्तरावसानिकमनुबभूव(तुः) स्वापसुखम् । निद्रा च देवी निखिलं(ल)जनहृदयमोहिनी, नारायणनयनम(न)लिनमधुकरी, मधुकैटभसाम(सं)हारसाहससाक्षिणी, तरुणवारुणीमदविकारकेलीसहचरी, [स]वासरावसानतामरसवासरसिका, विश्रामभूमिः विभावरीप्रियवयस्या तदानीं त्रिणयननयन[ा]निपातपावनमखिलभा(ग)धेयभाजनममन्यतात्मानम् । स्वपति च पशुपतौ स्वामिनी(नि) निरवशेषमेकभवननिर्विशेषं भुवनमपि सुष्वाप । हिमकरपरिभोगशालिनी श्रमजलकणिकानुकारितारकमिलितदिव्यमुखी मुकुलितकमललोचना[b] मृदुलशीतलमण्डलमधिकपीवरपयोधरहा(भा)रमुरसा निपीडयन्ननतिनमिताननः सु(मु)खं मुकुलितलोचनेन मुहुर्मुहुरलकलुलिततिलकमलिकेन मेलयामास । परिमृदितमृगमदपत्ररेखे पुलकिनी(नि) पुनःपुनः कपोले कपोलमासञ्जयामास । सरससंहतपक्ष्मणि मुकुलचुम्बननिरस्तनीलाञ्जने सश(भृशं ?)

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a. मसूरका, a pillow. b. An obvious gap after *locanā*; words ending in nominative feminine singular referring to the sky also as sleeping, *dyaurapi suṣvāpa* which would go well with the previous sentence, *bhuvanamapi suṣvāpa*, are wanting. Then starts a description of Śiva and Pārvatī on the couch, the beginning words of which are also missing. The gap is, however, not indicated in the ms.

नयने नयनं निवेशयामास। हठपानपीडित[1]मपहृतलाक्षारसकृत्रिमारुणमधरमधरेण [2]लोलयामास। पश्चादशिथिलीकृतकर्णग्रीवां-(कण्ठग्राहां?) कुवलयमालामिव वक्षसा वहन् वल्लभामास्तीर्णपट्टांशुकम् क(अ)मलव्या(मा)सन्नमा[निना]निनाय पर्यङ्कम्। तत्र पर्यङ्कतले तलोदरीं निवेश्य तत्कालसमुचितैश्चारु(टु)भिरुपचरन्मुहूर्तमात्रं निषसाद।

तावता कालांशेन क(अरु)णातपोपहतबहलरक्तांशुकयवनिकारागरञ्जिता पुञ्जितकुसुम्भकुसुमपरागपूरितेवाशेषमशोण(णा)यत मण्टपिकया(पिका)। ततस्समुत्थाय तल्पादनु(नू)त्तिष्ठती(न्ती)मवस्थाप्य प्रणयानुरोधं(धात्?) प्रणयिनीं दिवसमुख[निर्वृत्त]नियमनिर्वर्तनाय जगाम गौरीपतिः।

अथ सरभसमुदतिष्ठदुच्चकुचतटसमुच्चलितहारतरलतरचन्द्रकिरणकन्दलितकपोलमदकान्तिरन्तःपुरपरिहा(चा)रकामिनीवर्गः। उत्तिष्ठन्तीनां[3] रमणीनां रम(?[a])फलकास्फालनरणितमणिरशनादामरचितेन रममाणसारसमिथुनरसितरस(से?)न निस्वनेन, स्थानकचलितचरणचामीकरतुलाकोटिजन्मना मन्मथो(थो)[4]न्नयनायमान[b]कलहंसयुगलगद्गदरवानुकारिणा क्वणितेन, प्रणामाञ्जलिघट्टनलम्पटकरलुलितकनककङ्कणनिकरकृतेनोत्कतचि(कपि)ञ्जल[b]कोलाहलानुकारिणा निर्ह्रादेन, दरकम्पमानकाश्चल(किञ्जल्क ?)कमलकर्णपूरोत्पतितमधुकरकुलसमुत्थेन कुण्डलितकुसुमशरकोदण्डशिञ्जिनीटङ्कारशङ्कावहेन हुंकृतेन, किञ्चिन्नखाहतविपञ्चिकारक्ततन्त्रीनिनादानुय(या)तेन वरतनुवदनपवनपूरितरे(वे)णुसुषिरफूत्कारसहकृतेन, सेवावसरं प्रतीक्षमाणां(-णानां) गायनीनां मङ्गलगीतेनाङ्कणैकदेशे[5] दूरस्थितानां स्वामिमुखावलोकनसन्तोषभवा-(भरितानां?) चारणीनां पुराणवारुणीपानकषायकण्ठकलनाञ्चितेन,

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1. T. पिण्डित 2. T. लाल 3. T. न्ति नारीम°
4. M. न्मय 5. T. आकर्णितदेशे

a. A word meaning *nitamba* is required; the letters found here as रम suggest the missing portion as रमणीयनितम्ब.

b. *Unnayanāyamāna*, an expression similar to *Utkaṇṭhāyamāna* c. Kapinjala, a bird.

वासन्तमाकन्दकन्दलास्वादमुदितकोकिलकूजितजिता[1], जयजीवलोक-शब्देन, पुनःप्रधावमानानां द्वारसम्मर्दसमुत्सारणपराणां प्रतीहाराणां पदतलताडनप्रभावेन, मन्दमन्दाहतमर्दलध्वनिमधुरेण, मणिमयसोपान-पर्वतुमुलेन नवतद(अनवरतम?)न्तःपुरमखिलमपि मुखरमिवाभवत् ।

देवोऽपि नातिदूरवर्तिनमन्तःपुरपरिवारममृतवर्षिणावलोकेन लाल-यन्केलीमण्टपात्क(त्क्र)तमन्दचङ्क्रमणश्शशिमणिसोपानपर्वणा पार्वती-पतिरवतरितुमारेभे । ततस्तदन्तःपुरतुमुलविज्ञातनाथनिर्गमः प्रविश्य नन्दी प्रतिहारदेशादसितवारबा[र]णा[a]च्छादितन्ना(मा)त्मनः प्रकोष्ठ-मर्पयामास ।

अथ नन्दिहस्तावलम्बी त्र्यम्बकोऽपि अम्बिकावासभवनान्निर्गत्य निर्वर्तितवासरारम्भनियतिरवाप प्रातरास्थानमण्टपिकाम् । कालेऽस्मिन् काल्ये सेवावसरे प्रतिक्षणां(प्रतीक्षमाणानां) प्रतिहारबहिरङ्कणप्रदेशपरि-मण्डलितानामाखण्डलप्रमुखानां दिविषदामुद[न्]मिषन्नुदयारुणातपाव-लेपलोपन्ने(लोपि ?) मणिभाञ्जि मकुटमाणिक्यमयूखमञ्जरीजालानि । अन-न्तरमनङ्ग(ङ्गो)न्मदनमङ्गलावतंसाः प्रादुरासन्नासन्नमोदमानमानस्(स)-सरोरुहास्वादमेदुरमदानां षट्पदानांविरुतिभिरन्तरान्तरा[या]स्सरस(म)-प्सरसां गीतयः । इतस्ततः सञ्चरन्तीनां त्व(तु)रगमुखीनां मुखावलो-कनेन हृषिततनुरहेषि(ष)त वहिरुच्चैःश्रवाः । वाह्याङ्कणप्रचारिणः पटुरति(तर)घण्टारव(रवघण्टा)मणावैर(रा)वणस्य क्षणदा[b]वसाननिद्राव-शेषमन्द(थ)रमन्दविवलितविषमविषाणकृतावधी(र)णमिव तां दिशमैक्षत हरवृषभः । पश्या(र्या)यरचितयामिनीजागराणां(-रणानां) पुरहरान्तः-पुरपरिवारविलासिनीनां निस्वनन्ति मणिनूपुराणि प्रतिकलमनुचकलिरे राजहंसाः ।

ततः प्र(प्रा)भातिकास्थानवन्धनाय भद्रविष्टरमधितिष्ठति भुवन-भावने भवानीपतौ प्रतिहारपालानुमतप्रवेशाः प्रविविशुः पितामहमहेन्द्र-मुख्या वृन्दारकाः । त्रिपुरहरकपर्दकल्लोलिनी[2]सलिलकणशीतलखिद-

1. जिता, instrumental singular
2. T. कल्हारिनी
a. वारबाणः कञ्चुकः
b. क्षणदा रात्रिः ।

शान्प्रविशतः प्रतिहारवर(प्र)देशे पस्पर्श[न्] पाल(व)नः पवनः । प्रविश्य चान्तःपुरं मरकतसोपानमार्गेण महता कुरुभुवं ([a]आरुरुहुः ?) महेशास्थानमण्टपिकाम् । आरुह्य च दूरादारचितप्रणामास्समुत्थाय कौतुकादालोकनं(-यन्) न्नतिकालो(?) कपालपा(मा)लास्फालनफेनिलां प्रतिनववासुकी(कि)निर्मोकपट्टनिर्मलां वामदेवपट्टमौलि([b]मौलिपट्ट)-मालतीमालां मन्दाकिनीम्[c]। अनवंन्नालोक्य (अवालोकयन् ?) नीलकण्ठमकुटमण्डनीमापीडकेतकबर्हतुकाश(सङ्काशां ?) तषम(?)पदपदाधातनिस्सहा[य]ममृतनिष्यन्दिनीमिन्दुकलाम् । अदर्शयंश्च (अपश्यंश्च) सादरमदितिनन्दनाः[d] बन्धनफणिफणि(णा)मणिकिरणगुणितशोणिममनोरमामरुणोदयरागप्रतिस्पर्धिनीं कपर्दद्युतिम् । ऐक्षन्त निर्विकारमन्तःपुरा(टा)द[ा]सङ्कुचितपर्यन्तं कुङ्कुमतिलकशङ्काकरं शङ्करस्य ललाटजं नयनम् । अमन्यन्त निय(भृ)तमेककर्णाभरणमौक्तिक(का)लोकविमलगन्ध(ण्ड)म् इतरताटङ्कभुजङ्गरत्नकिरणारुणितदक्षिणकपोलं दाक्षायणीभर्तुराननमर्धपुण्डरीकमपूर्वमम्भोजम्[e] । आलोकन्त सकललोकदुरितदहनशमनकादम्बिनीं करुणामृतसिन्धुवेलातमालवनीं शरणागतहृदयतापयामिनीं यदुनाप(थ[f])परिष(ष्व)ङ्गशङ्कया(ङ्काव)हां गङ्गाधरस्य गलगरलकस्तूरिकाम् । अभावयन् भवानीपतेः पृथुकुच(भुज)परिघा(खा)-नरि(लि)नालिनी(नीं[g]) त्रिपुरविजयदर्पद्विरददानपट्टिकां,दनुतनयकामिनीनयनकालाञ्जनाकर्षणसरणिम्, अशेषभुवनकलहकल्माषशान्तिहोमधू-

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a. That this word should be a predicate is clear from the context. The participle *āruhya* in the next line gives us the clue about the verb here to be *āruruhuḥ*; for, in many cases the author uses the verb in the first sentence and its participle-form in the following one. b. *Cf.* Kālidāsa's expression त्रिस्रोतसं त्र्यम्बकमौलिमालाम् (*Raghuvaṃśa* XIII.51) c. *Cf. Harṣacarita* I (pp. 29-30): अन्तकमथनमौलिमालतीमालिकां...निर्मोकमुक्तिमिव गगनोरगस्य... सप्तसागरराजमहिषीं मन्दाकिनीम् । d. अदितिनन्दना देवाः e. So described because of the Ardhanārīśvara-form of Śiva. f. A veiled reference to the Śaṅkara-Nārāyaṇa form of Śiva g. Alinī, a swarm of bees.

मलेखा(खां), मेक्रु(रु)कोदण्डशिञ्जिनीकि[र]णश्यामिकाम् । [इकाठि]न्यशामयनेणा(त्रेका)न्तमन्तकरिपोः परिर[म्]भमाणपार्वतीपयोधरपरिणाहानुरूपं हाटकनिलि(गिरि)कटकविशङ्कटमायतं वक्षः । तदनुरोधावलग्नदेशं शरदमलवलाहकधवलं दुकूलपरिधानं विलोक्य विश्वनाथं वासुकी(कि)वलयविकर्षणपरिक्षीण(म[a])ध्यस्य क्षीरतरङ्गा[चा]प्लावितनितम्बस्य सस्मरुस्मृतमथनसमयानन्तरस्थितस्य मन्दरतरोः(नोः) ।

इति क्रमादालोकयतामनिमिषाणामुन्मिषति स्फटिकपादपीठतटाकाश्रये पशुपतिपादपङ्कजे निपेतुरविरतकुतूहला मधुकरकुलसधर्मिणो दृष्टयः । ततस्सर्वे गीर्वाणाश्शर्वाणीरमणरामणीयकगुणहृतेक्षणाम(क्षणाः) क्षणादिव स्थित्वा स्तुति(भि)रविरताहि(भिः) [b]प्राण[ा]थप्रथमाः प्रमथनाथमुप(त)स्थिरे । अथ यथाधिकारमुपासाञ्चक्रिरे ।

तदनु षण्मुखकमलकलिकाविकासकासारे, करिवदनकर्णतालताण्डवितगन्ध(ण्ड)भृङ्गसङ्गीतसद्मनि, सदानन्दनन्दी(न्दि)वादि(त)वादितम(त्रा?)नवर(त)मेघ[1]निर्घोषनभसि, निकटकपर्दगङ्गातरङ्गकल[ा]कलाकर्णनकन[क]खलस्थले[c], सततशशिकलावलोकनप्रथमतिथौ प्रथम(मथ)परिषदि प्रवर्त्यमानविविधविनोदं(दा?), विरिञ्चवदनवारिरुहवनविहारराजहंसी, सहृदयशमनकौमुदी(?), प्रतिभानयनप्रसारकर्पूरशलाक(का), त्रिलोकीश्वरीको(शारिको)ल्लापनविनोदभाविता, यामिनीचरमयामोन्मिष(द्)यूथिपा(का), [2]सुकृतिजनजिह्वाग्रथनपुष्पमाला, महाभागमानधार्या(?), सन(न्)मानसास्वादमधुधारा, श्रवणग्रहणहितपटीरवल्ली, हिमगिरिकटककाश्मीरकेदारालङ्कारकुङ्कुम(मा), सरसकविरसनाकिसलयसञ्चरणसमुचितसुकुमारपदक्रमा प्रविश्य देवी प्रकृतिप्रगल्भा सरस्वती सविनयं

1. T. निर्घर्षण°   2. T. सुजनहृदयजिह्वा°

a. *Cf.* the expression of Bāṇa (P. 204, *Harṣacarita* Kerala ed.) मन्दरमिव सुरासुरहस्तरभसभ्रमितवासुकिकर्षणक्षीणेन मध्येन लक्ष्यमाणम् ।

b. प्राणथः प्रजापतिः (*Śabdakalpadruma*)

c. *Cf. Meghasandeśa, Pūrva,* śl. 50, अनुकनखलं शैलराजावतीर्णां जह्नोः कन्याम् ।

विरचिताञ्जलिस्सबहुमानमञ्जसा निर्दिष्टे[षु] पुरः प्रविष्टेषु(प्रतिष्ठिते) (विष्टरे) कस्मिंश्चित्कवि(पि)शकिञ्जल्क[म]पुञ्जवि(पि)ञ्जरिका(ते) शेयमाण(?)कौशेयविशदरुचि कुशेशये मधुकरीव मञ्जुभाषिणी निषसाद ।

तत्र देव्यां निषण्णायां मणिमयशि(तु)लाकोटि[a]क्वणितविश्रम्ये-(-मितायां) समीपसंश्रितया सख्या सावित्र्या सस्मृ(स्मि?)तमपहार्यमाणमपि पाणिना पुनः पुनरासनारविन्दमकरन्दपानलोलुपं पाशसपानं(पार्श्वस्थयानं ?) परिजहार हंसयुगलम् । ततो मुहूर्तमिव विश्रान्तायाश्शारदाया वदनमालोकयन्ननिमिषप[र्व]री(रि)षद्वराभिलाषा(षां) देवी(वीं) वृषभकेन(-केतनः) स्वयमपि कुतूहली सस्मितमभाषत -'आर्ये, पूर्यताममीषां दिविषदामभिलषितम्' इति । विदितनिखिलाभिप्राया च भगवती हरे(तथे)ति विहितप्रणामाञ्जलिः परिवृत्यावलोक्य पश्चिमभागप्रसारितेन प्रकोष्ठविवलमानविमलमुक्ताफलाक्षमालावलयेन पाणिना परिगृह्य प्रचारितायाश्श्रुतिदेवतायाः करतलादलाबुवीणामनतिव्यक्ताक्षरप्रलापिनीं बालामिवालापयितुमङ्के चकार । [1]अङ्कगतामालापिनीम्[b] आककुह(भ)म्[c] आन्मिन्धार(?)मालोक्यानेकवर्णरुचिरचीनांशुकशारेण लोचनांशुजालेन व्यपगतनिचोलामपि [d]निचुलिका(ता)मिव रचयन्ती सरसहरिचन्दनकिसलयारुणेन पाणिना पल्लवितामिव प्रवाल[e]यष्टिं परिमृशन्तीं(ती), पुनरशिथिलमलाबुसंस्थानमो(-स्थानो)त्पत्तिस्थानमिव नाभिदेशनिबन्धं निरूपयन्ती, प्रजापतिप्रणयिनी वचिवां(?) प्रतिष्ठापयन्ती, निहतनिपुणनखमणिकिरणसम्पर्केण निजवासतामरसतन्तुनिर्मिता(तामि)व तत्र(तन्त्रीं) यथायोजनं करेण कलयन्ति(न्ती) कामप्यनैषीत्कालकलाम् ।

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1. T. अलक

a. तुलाकोटिर्नूपुरः b. Ālāpinī, a kind of Vīṇā.

c. ककुभः प्रसेवकः, the curved piece of wood at the end of the Vīṇā.

d. *Cf. Saundaryalahari* v. 16 विपञ्च्या गायन्ती............निजां वीणां वाणी निचुलयति चोलेन निभृतम् ॥

e. प्रवालो वीणादण्डः

ततस्तामुत्थाप्य ललितालाबुसन्निवेशचारुणि सान्धान इव लावण्यपूरिते कुचकलशे निवेश्य तिसृभिस्सव्याभिरङ्गुलीभिः स्थानकस(म)र्पिताभिर्निष्पीडयन्ती पीडनासहतया लोहितनिष्यन्दिनीरिव तन्त्रीं(न्त्रीः) करतले शोणिमानमानयन्ती नखकिरणवेणिका[a]-व्याजेन ग्रामत्रय[b]सीमसूत्रपातमिवातन्वती, स(सा?)रणा[c]स्फुरितकरशाखाचलनवशेन रागच्छाय(या)मनुक्षणमनुवर्तयन्ती दक्षिणपाणिपातवेगेन निस्सङ्गमिव निक्वणन्तीं वाणी देवता वीणामवादयत।

अथ वाचि वादयन्त्यां विपञ्चीमुदञ्चितकुतूहला(ः) सकला(ः) सुरलोकमहिलास्समागत्यावधानमाकर्णयन्त्य(ः) सुचिरन्मा(चिरम्) अन्तरान्तरा कदाचिद्दादिकापालिककपर्दकल्लोलिनीमकालकलकलकारिणीमालोक्य किं कुर्म इति किञ्चिदाननम(नानि) नमयन्त्यः, कदाचिद्वासनावशसमुच्च[ा]र[d]दोंकारमुखरमुखद्रुहिणसमीपस्थिता व्याहृतिः(तीः)[e] किमिदमिति शनैर्हसन्त्यः, कदाचिन्निजचरणमणिमञ्जीरकिरणमञ्जरीपरिचयाः तलखर(?)कलहंसीः केयं कदर्थनेति कलयन्त्यः, कदाचित्प्रलपितप्रकोष्ठशारिकामलकाधिप[f]दुहितरमहिते दूरमपसरेति निर्भर्त्सयन्त्यः, कदाचिन्मौलिचालनपतितं(त)समानीतकनकक(?)भात्कृतकनखलस्थलां पुलोमनन्दिनीं मन्दवलितकन्धरमन्तनि(न्तर्नि)दन्त्यः, कदाचित्करताडन[1]कृतकङ्कणझणत्कृतां कुबेरकामिनीं कोपकुटिलमुदी-

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1. M. तरल

a. वेणिका in the sense of श्रेणिका or a line, row. *Cf. Kādambari* (*N. S.* ed. pp. 308, 358) बाष्पवेणिकां प्रमृज्य, नदीवेणिकाजलप्रवाहमिव.

b. The three Grāmas in music are the Ṣaḍja, Madhyama and Gāndhāra Grāmas.

c. Sāraṇā, tuning, producing a note on the Viṇā.

d. *Cf. Harṣacarita* I. p. 17. ओंकारमुखरमुखैराषाढिभिः।

e. 'पुराकल्पे समुत्पन्ना भूर्भुवःस्वःसनातनाः।
महाव्याहृतयस्तिस्रः सर्वाशुभनिबर्हणाः॥' *Śabdakalpadruma*

f. अलकाधिपः कुबेरः।

क्षमाणाः, कदाचिद्वदनामोदचपलबालमधुलिहविहितहर्षवात्(झं)कारां वारुणीं पाणिसंज्ञया निवारयन्त्यः, किञ्च यादृच्छिकपवनपूरितपाणिधृतशङ्खहुङ्कारशङ्कया शार्ङ्गधरसहोदर[a]मपि दूरतः परिहरन्त्यः, श्वसितपरिस्पन्दितमपि मद(दम)यन्त्यः, सम्मर्दघटितकेयूरघट्टनार(व)मप्यसहमाना(नाः), निभृतपदमूकनूपुराः, निस्स्पन्दतोर्ध(दोर्ल)ताकलितमौनमङ्गलवलयाः, निश्चलनितम्बबाचंयममेखलाकलापाः, काञ्चन[का]पाञ्चालिका इव मण्टपिकाखलूरिका[b]प्रान्तेषु, आलेख्यगता इव हन्ति(भित्ति)भागेषु, सालभञ्जिका इव रत्नस्तम्भेषु स्तम्भिता इव निर्विकारमवतस्थिरे ।

ततः क्रमेण वीणया गायन्ती शिशिरिम(रांशु ?)सरसरागां ताम्बूलवीटिकामिव तुम्बुरु[c]नितम्बिनीमुखेषु चर्वयन्ती, सर्वातिशयवर्णशोभां कर्णिकामिव विश्वावसु[d]विलासिनीश्रवणेष्वासञ्जयन्ती, सावधानगुणस्वरुतां(रूपां ?) माणिक्यमालामिव किन्नरराजकामिनीकण्ठेष्वालम्बयन्ती, निखिलालङ्कारजातिश्रेष्ठां[1] हारयष्टिमिव गन्धर्वपतिपुरन्ध्रीहृदये(षु) धारयन्ती, निरन्तरनिपातिभिरापीडपुष्पमकरन्दबिन्दुभिरकारणवाणीवर्षमिवाविर्भावयन्ती भारती सान्द्रानन्दनिर्भरं मुहुर्मुहुर्मोहयामास महतीमास्थानीम् ।

इति सरसगीतास्वादसक्तचेतसि विस्मृतसकलसर्गसङ्कल्पे समाधिमिव विदया(धा)ने वेधवी(सि), विस्मयस्तिमितविकसितविलोचनसहस्रे निवातवारिरुहसरसीव निर्विकारमासीने रसपरवशे पाकशासने, निश्चलवपुषि निष्पन्दचित्ते चित्रगुप्त(गत) इति(व) चित्रभानौ[e] भावयति रागशोभां, स्वरनिबन्ध[नि]मूर्च्छनामविच्छिन्नमन्तरावर्तयति सम-

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1. T. चातिरपष्टां

a. शार्ङ्गधरसहोदर इन्द्रः ।
b. खलूरिका शस्त्राभ्यासभूमिः ।
c. तुम्बुरुः गन्धर्वभेदः ।
d. विश्वावसुर्गन्धर्वविशेषः ।
e. चित्रभानुरग्निः ।

वर्तिनि[a], गाढललितां गीति[1]मङ्ग(ङ्क)पालि[b]मिवाङ्गनायाः पुलकिनि पुनः पुनरनुसन्दधाने [c]यातुधाने, विविधतालप्रमाणशालिनीं वेलामिव नी(गी)तिम(ति)लङ्घयितुमशये(क्ते) नभृशम([d]पाशभृति?), क्षममाणीव रू हारिणि (?) गीतिमतीव बहुमन्यमाने पवमाने, निखिलालङ्कारनिनाद-निधानमिव गानमवधानवति रयन्ति(?) धनदे, हृदयेनानन्दन्नत्र(नृत्त)-मिवाचरत्सु निवृत्तघोर[2]रूपमुद्रेषु रुद्रेषु, सुखनिमीलितनयननलिने योग-निद्रामिवाम्रि(द्रि)यमाणे श्रवणपथमागताया(ः) शृ(श्रु)ते(ः) श्लावा(घा)-मौलिजा(चा)लनतरट(ल)ताटङ्कपद्मरागदीपिकालोकव्याजे(न) नीराज-नमिव कुर्वाणे गीर्वाणसदसि, शर्वाणीरमण(ः) शारदां निशामयन् 'अलमलमतः परं [स]·[भ]सभरमतिनिर्भरं वोढुमियमक्षमा गोष्ठीं(ष्ठी)। किं करोतु कल्याणी, कियच्चिरममृतमप्यास्वाद्यते। मधुधाराम(पि) पर(रं) मात्राधिका मोहयति। बहुलाह्लादलहरीपरिप्लुवानि हृदयेन(यानि) न किमपि धारयितुं सहन्ते। इह विश्रान्तिमङ्गीकुरु सुकुमारी'त्यभिधाय विरमितवीणाव(वा)दनां विहितवन्दनां वा[रु]णीं देवीं वदनसंज्ञया समाहूय पादपीठे निवेश्य पाणिना सबहुमानमंसे पस्पर्श।

तदनु मन्दरनि(गि)रिमथ्यमानदुग्धाब्धिबुद्बुदानुकारिभिराम-लकीफलस्थूलैरमलरुचिभिर्मुक्ताफलैरारचितां, नीलकण्ठकण्ठनीलिमनि-शातिमिरतारावली(लीं), विलासमिव कैलासस्य, भासमिव सुरस्र-वन्त्या(ः), सारमिव क्षीरसागरस्य, निदानमिव चन्द्रिकाया(ः), [3]नीवीध-नमिव श्वेतद्वीपश्रियः त्रिलोकमाल्यां हारवल्लरीं हरः करेणादाय कथया-

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1. T. मङ्गलपालि   2. T. हार   3. T. निधनं

a. समवर्ती यमः।
b. अङ्कपालिः आलिङ्गनम्।
c. यातुधानः नैर्ऋतः।
d. पाशभृद् वरुणः। The Lords of the quarters are:

इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत्।
कुबेर ईशः x x ॥

KK. also follows this order in describing the melody being appreciated by the *dikpatis*.

मास - 'ननु कलयसि कल्याणि, वरुणस्य वंश[:]क्रमागतमशेषकोश-सारभूतमस्ति प्रशस्त(स्ति)मद्वस्तुद्वयः(यम्)। तयोरेकममृतमथन(स)-मयहारितं हरिभुजान्तरपरिष्करण[1]मिन्दिरावदनालोकनविलासमणिदर्पणं कौस्तुभाभिधानं महद्रत्नम्। द्वितीयेयं[2] हारयष्टिरष्टादशद्वीपदुर्लभा। पुरा किल कवलितकालकूटस्य मम गलगरलपरितापशमदायीति प्रचेतसा[a] सप्रणयं प्रतिपादिता। तामेनां गृहाण वाणि, पुरस्तादेव वहसि वीणामिव पाणिनास्वरव्यञ्जनात्मिकां मातृकाम्। अतः परम् (इ)-मामपि विमलवर्णविशा(शदा)मिव मातृकां धारय कन्धरे च' इत्यभिधाय विष्पर्द (?)समर्पणा(प्रसर्पता) सान्द्रेण महसा व(च)न्दनमनुलेपमिव कुचयोः कुर्वतीं कर्पूरमिव कपोले विकिरन्तीमकारणहसितकौमुदीमिवाधरपल्लवे समुल्लासयन्ती(तीं) हारवल्लरीं वन्द्दे(देव्याः?) सरस्वत्याः कण्ठे समर्पयामास। भगवती भारती च फालदेशनिवेशितमुग्धाञ्जलिमुकुलेन मूर्ध्नावनता महानयं प्रसाद इति पर्यग्रहीत्।

ततस्त्रिदशैरनेकशः प्रशस्यमानायां [b]परिहा(वा)दिनीपावन-(वादन?)विशारदायां नारदः प्रविश्य परिषदः प्रान्ते विहितप्रणामः पासे(पार्श्वे?)नागत्य निभृतपदं प्रजापतेरभ्याशे निविवेश। अचिरेण विरतवीणावाद्यवर्णनवचसि परिषदि जोषमासीनं नारदमवलोक्य देवः, 'किमकृथा मुने, वृथा मुषितोऽसि महत्सुखं(?) यज(त्) सत्यं भ्रंशितो भुव(भवा)नभाग्येन पावना(त्) भारतीपाणिवीणाक्वणितश्रवणलाभात्। किंभूतोऽसि, क्व यातः, कुतस्समाग[त्य]त' इति पप्रच्छ।

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1. T. स्तरण   2. T. °यमियं

a. *Cf*. this description of the special necklace - present of Śiva to Sarasvatī, which He had earlier received from Varuṇa, to Kādambarī's *hāra* called 'Śeṣa' presented to Candrāpīḍa, and which originally belonged to Varuṇa. तदयममृतमथनसमुद्भूतानां सर्वरत्नानामेककशेष इति शेषनामा हारोऽमुनैव हेतुना बहुमतो भगवताम्भसां पत्या गृहमुपागताय प्रचेतसे दत्तः, पाशभृतापि गन्धर्वराजाय, गन्धर्वराजेनापि कादम्बर्यै …………(*Kādambarī*, pp. 376-7)

b. Parivādinī, a kind of Viṇā.

सोऽपि सा(प)राध इव सव्यलीक इवससाध्वसमभ्यधत्त-' स्वामिन्नवधार्यताम्-अद्य[ताम्] [a]अपूर्वेद्युः प्रस्तुतप्रबन्धश्रावणाय प्रातरेव निष्क्रम्य निजनिकेतनादागच्छन्यदृच्छया चारणमुखादाकर्ण्य दक्षिणार्धा-(र्ण)वरोधसि [b]यदुकुलपतिपाण्ड्यभूपालयोरनालोकितपूर्वमश्रुतप(च)रमाश्चर्यमायोधनं[c] वर्तत इत्युदीर्णकौतूहल :) प्रकृतिसुलभेन चापलेन तद्दिदृक्षुरयासिषम् । तदाहवाद्भुतदर्शनरसाकृष्टचेतना(सा) चिरमिव वीराशंसनादवास्तीर्णः(?) । ततस्संस्कृ(स्मृ ?)तदेवपादमूलसेवावसरभङ्गभयादाहवभुवं विहाय विहायःपथेन सहसाहमागमम् । तदयं क्षम्यतामपराध' इत्यभिधाय पादपीठपर्यङ्के(न्ते) प्रणनाम ।

देवोऽपि सस्मितं 'कोऽयमपराधः, किं क्षम्यता(तां) मुने, मुधापराधशङ्किन्नुत्तिष्ठे'त्युक्त्वा तमुत्थितं स्वामि(भि)मुखं प्रसाद(दा)लोकनविलीनवैलक्ष्यमप्राक्षीत् । 'आचक्ष्व देवर्षे, ता(की)दृशं तदायोधनम्' इति ।

सोऽपि सोपचारमाचचक्षे, 'देव, विज्ञापयं(यामि) कीदृशं तदायोधनमिति । काले पुरा मया सकलसुरलोकनायकस्य कालकेय[कमनी]कामिनीकपोलकालेयमकरिका[d]क्षण(क्षालन) निपुणनिजचरित-

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a. The ms. reading *apūrvedyuḥ* is probably due to confusion with *aparedyuḥ*.

b. 'Yadukulapati' is the Hoysala king Narasimha II. Many inscriptions in the Karnataka and Tamil Nadu bear evidences of the Hoysalas' claim of Yādava-lineage. See 'The Tradition of the Yādava Origin of the Hoysalas' in the English Introduction to this text.

c. The reference is to the historic battle between the Hoysala Narasimha II (1220 - 35 A.D.) and his Pāṇḍyan contemporary Māravarman Sundara Pāṇḍya I, which is the main theme of the *GK*.

d. मकरिका, a design like makara drawn on the cheek etc. of women,

जालस्य वज्रपाठग(-पाणे)रमररिपुहि(भि)रतिविस्मृमरसाहस्रै(स्रै)स्सह समरमनेकमालोकितम् । आलोकितं च कुपित(कपि)लपन[a]परिस्फुरदरुण-शोभं स्वनीप(ड)निबिडसमुत्पतितपत्रि[b]तुमुलमुन्मिषितषण्मुखमुखकमल - काननमासी(द्)[1]दादित्योदयम् अ(श)मिततारक[c]महर्मुखमिव किमंत्-(किमप्)यायोधनः(नम्)। किञ्च [d]क्रौञ्चपथपथिकहंसयूथसार्ध(र्थ)वाहस्य विबुधपुरपुरन्ध्रीप्रसाधनविधानसैरन्ध्रिकायमाणनिशितकरशक्तरशेषशूर - गणनाग्रेसरस्य शुनासीरबलनासीरनेतुः त्रिलोकीकर्णपूरकीर्तिकैरवस्य कार्तिकेयस्य कति कति कलहास्समालोकयन्त । न्यशामयं तादृशभुज-विविपू(-जविस्फू ?)र्जितस्यार्जुन[e]बाहुशाखासहस्रशातनि(न)शातं(त)पर-शोरशेषशत्रुभे(गे हिनि(नी)गर्भविशसननृशंसस्य निजायुधनिशितधारा-पतितरुधिरकल्पिततटाकतर्पितं(त)[पितृगण]पितृगणस्य रेणुकासूनोरति-[2]रोषणस्य रणम् । अपि च कलहचपलकुपितकवि(पि)कुलित(कलित)-किलकिलारवम् अविरतचरितशिलीमुखमुखरदिशामुखं दशमुखमुखभूपूज-हरुरूभ(भुजोरुतरु[f])गहनं समर(म)परमिव विपिनमनुसुवेलमेखलम् [अ] विहितरामविक्रममद्राक्षम् , यत्तदानीमुदयमानचन्द्र[g]दर्शनपलायितं रज-

1. 'द्' not in ms. 2. M. शोष

a. लपनं मुखम् ; 'kapi' not in ms., but *Cf. Harṣacarita* I, p. 22 : तरुणतरकुपिनकपिलपनलोहिते लोकचक्षुषि भगवति

b. पत्री बाणः पक्षी च ।

c. तारकः असुरविशेषः, तारकं नक्षत्रं च ।

d. *Cf. Megha. Pūrva.* 57 : हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम । *Bālarāmāyaṇa* IV. 29: छिद्रद्वारं त्रिदिवसरसीहंसयात्रापवित्रम् ।

e. कार्तवीर्यार्जुनः

f. For Rāvaṇa's multiple hands and thighs *cf.* भुजमूर्ध्वोरु-बाहुल्यादेकोऽपि धनदानुज. (*Raghuvaṁśa* XII.88);V. Raghavan, *The Greater Rāmāyaṇa*, p. 36. For the comparison of multiple hands to a tree *cf.* पश्चादुच्चैर्भुजतरुवनं (*Megha. Pūrva.* śl. 36.)

g. चन्द्रः सुधांशुः रामचन्द्रश्च ।

नीचरतिमिरं विभाव्य विजयश्रियः कौमुदीमव(मि)मेनिरे वैमानिकाः। यद[ा]नु दशरथसुतकृत्तकण्ठस्य लङ्कापतेरनातङ्कविचरदङ्गदानुचरकेलि-कापेयकल्पितः कलान्तरविपाण्डुरः कोऽपि मुण्डसं[a](?)....[1]हृदयलोहिता-निले(?) पाटलेन पाणिना भीमेन पुनरपि संयम्यत इति पुनरपराण्यपि कति जगति जन्यान्य[2]जनिषत। तदा जन्यानां तानि सर्वाणि प्राणाया-मेनाह[3](?)....देव, कथं कथयामि तामावह(हव)भुवमुद्धटसिंहनादां हिम-गिरिगुहामिव, गाहमानप्रभिन्नानेकसिन्धुरां विन्ध्याटवीमिव, पर्यटन्ति-(पर्यन्त?)प्रकटितका[4]....(भ)द्रकालीमिव विभावंया(वय)न्तीं, निरन्तर, रुधिरवारि[5]....विप्लवप्राणिमङ्गां [b]वैतरणीमिव तरङ्गिणीमवतरन्ती(न्तीं)-नीरन्ध्रशस्त्रान्धकारदुस्सञ्च(ञ्चा)रां रसा[6]....व सञ्चरन्तीं, निखिलजन-जीवितसंशयकरीं [c]भैमरथीमिव विभावरीमनुभवन्तीं, विविधकबन्धताण्ड-वोच्चण्डाम(डां) अतससंहित(अन्तरसंहित)सङ्गीतशालामिव निमिश[7](?) ....निनाथ(द)सम्पाततुमुलोत्तरं(रां) प्रलयवेलामिवापरोक्षयन्तीं दिदृक्ष-

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1. हृ is not clear in M. 2. M. ०न्यायान्यज०

3. 3-letter-gap after हृ.

4. 2 letter-gap after का. This folio describing the battle between the Hoysala and Pāṇḍyan forces poetically is broken at the end. Hence there are many gaps.

5. Gap after रि. 6. Gap after सा, 7. Gap after श.

a, After सं there is a gap for two or three letters. While the words before कोऽपि refer to a battle whose identity is not clear, the lines following मुण्डसं refer to the battle of the *Mahābhārata*.

b, वैतरणी नरकसिन्धुः।

c. भीमरथी नरकनदी कालरात्रिर्वा।
सप्तसप्ततिके वर्षे सप्तमे मासि सप्तमी।
रात्रिर्भीमरथी नाम नराणां दुरतिक्रमा॥ *Śabdakalpadruma*

Cf, Harṣacarita V. p. 253 ; देवोऽपि हर्षः पुञ्जीभूतेनेव सकलेनेव जीव-लोकेन......तां निशीथिनीं भीमरथीं भीमाम्।

माण(णा) सापि मम तत्क्षणोद्भूतभीतेः कातरा दृष्टिः कथं कथमपि अनुसन्दधे। इत्थं कृशा(च्छ्रा)दनुसन्दधानः[1]...टस्य तुरीयं रजतमयमपरमिव शिखरमद्रालोक्यते(?)। अद्भुतावहमरमपि सङ्ग्रामं रामानुजस्य भरतस्य गान्धर्वं विवाहमिव व्यलोकिषि वीरलक्ष्म्याः[2]...। मा(आ)हवनिहतवल्लभविधुराणां वीणावादनविनोदनविकलानां विकल कुररीकूजितानुकारिकरुणरुदितमेव केवलं शृणाव(केवलमशृणवम्)। अव-(प)श्यं चाह[3]....शङ्कः(?) कन्दला(लो)न्मेषवर्षर्तु(?)-म(रोम?)हर्षण-[a]वृकोदररुधिरधारापारणारण्यस्थली(लीं), [श] चपलशकुनि[b]पातनावर्तसरचनां, दुःशासन[c]पशुविशसनयज्ञायाग्र(यज्ञाग्रया)मिम[4](व) .... र-(वीर)पुरुषचरितप्रबन्धप्रवर्तिनीं भारतीं[d] समितिम्। यदवसानवेलायामनेकराजलोककामिनीशोकान्धकारबहुलनिशा, कुरुकुलविनाशन....(?) [e]यमविजयपताकावचूडा[नीव]चामरिका, [f]सुयोधनपरिषन्मनीषाविमोहमायामयूरपिञ्छिका, पाञ्चालराजदुहितुरतिचिरकालशिथिलित[ा]कबरी, सरभसं कौतुकी(किना) कियन्तमपि कालमाल[ा]क्षि। मध्ये तदालोकनं स्मृत्वा भवत्पादसेवार्थं सत्वरमभ्यागमम्। इदानीमपि वासनावशान्न शाम्यति मे श्रवणविवरे शर[द]शब्दशूत्कारः। अद्यापि विसलति(?)दुस्सहनिस्साण[g]निःस्वनत्रासदा[6]...प्रबलसुभटप्रकोष्ठा[7]स्फालितविपुलफलकजन्मना तुमुलेन [अतुमुलेन] साम्प्रतमपि [h]फलति

1. Gap after न 2. Gap after याः 3. Gap after ह
4. 2-letter-gap after म 5. 2-letter gap after श.
6. Two-letter gap after दा. 7. T. कोपा०

a. वृकस्योदरः वृकोदरः, भीमसेनश्च।

b. शकुनिः पक्षी कौरवमातुलश्च।

c. दुःखेन शासितो नृपः, दुर्योधनसहोदरश्च।

d. महाभारतीं, भारतदेशे यदुकुलपतिपाण्डवभूपालयोः प्रवृत्तां च।

e. यमस्य मृत्योः विजयपताका; यमौ (नकुलसहदेवौ) विजयश्च (अर्जुनः) तेषां पताका।

f. सुयोधनः दुर्योधनः सुभटश्च।

g. निस्साणः drum.

h. Present tense sing. of फल् 'to split' (विशीर्णे)

कपोलम्। वयमिदं प्रेक्षितुं न क्षमामहे, महेश्वर एव प्रभवति' इत्यभिधाय फालपाश्र्व(प्रान्त)निवेशितपाणिस्तपोनिधिराश्चर्यस्तिमितमवतस्थे।

नारदवचनाद(न)न्तरमुदीर्णहृदयहलहलके[a] निजमुखावलोकिनि निखिलोऽपि सुरसदसि सस्मितं स्मरशासनस्समु(-मर)देवतां सस्मार।

अथ तत्क्षणादेव कापि कलितगजमदमृगमदतिलकपरिमलगतैरनेककुसुमरेणुमिलितैरलिभिरिवासीना, परागधूसरैरलकैः रति(रात्रि ?) कालीननीलाभ्रमालामिन्दुकलामिव ललितां ललाटरेखां प्रकटयन्तीं-(न्ती), कुटिलायतमलिनकोदण्डकूटकूटस्थविभ्रमं भ्रूलताद्वयं दधाना, किञ्चिदारक्तराजिरञ्जितसद्वेनु[1](?)चारुणा[2] (ईक्ष)णयुगलेन लक्ष्यमाणा, यादृच्छिकविलग्ने(ना)प(पा)ङ्गपर्यन्तशोभिना तुरगमुखफेनस्तबकेन विहितवतंसानुकारा(रिणा ?) हारिणा हरहतगजासुरदन्तनिर्मितेन निर्मलत्विषा परिवहत्कपोललावण्यपूरावर्तप्रवर्तकेन कुण्डलेन वदनकमलमाविष्कुर्वती, सर्वसाहासिकयौ(यो)धोपहाररुदि(धि)रम[न]दिरास्वादलोहितेनाधरपल्लवेन विलसन्ति(न्ती), विजयकम्बुविन्यासविडम्बिना कण्ठकाण्ठे(डे)न वैकुण्ठहठमृदितपाञ्चजन्यशङ्ख[b]सन्तानसङ्क्षितैः पृथुभिर्मुक्ताफलैर्ग्रथितां पृथुकुचतटावलम्बिनीं स्तम्बेरम[c]कुम्भनक्षत्रमाला[d]मनोहरां हा(हा)रस्रजं धारयन्ती, जरद(ठ ?)कुकुभ(ककुभ ?)कुसुमकेसरपिशङ्गीम्

1, M. विद्वेनु   2. Two-letter gap after णा.

a. हलहलकः सम्भ्रमः। *Cf. Harṣacarita* VII· p. 395 (Kerala ed.) हलहलको महीयानानन्दमयो हृदयस्य मे। And the commentary thereon.

b. Pearls are, according to tradition, got from Saṅkha in some instances—

करीन्द्रजीमूतवराहशङ्खमत्स्याहिशुक्त्युद्भववेणुजानि।
मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्त्युद्भवमेव भूरि॥

Śabdakalpadruma.

c. स्तम्बेरमः गजः

d, नक्षत्रमाला, हस्तिनां मालाभेदः, a particular ornament for an elephant's head. *Cf. Kādambari*, pp. 23-4 t अनङ्गवारणशिरोनक्षत्रमालायमानेन...रशनादाम्ना परिगतजघनाम्, अतिस्थूलमुक्ताफलघटितेन शुचिना हारिणा कृतकण्ठग्रहां...मातङ्गकन्यकां

अङ्गरागकुङ्कुम[नि]रञ्जितविलास[ा]पवित्रकमनीयां कामपि मौर्वीम् अपगतावस[1]…(?)पृत(धृत)पृथुधनुरटनी[a]परिच्युताम्रुरसा समुद्वहन्तीं(न्ती), कृतान्तमहिषविषाणगतैकगलिका(-तगैरिका ?)लेपशोणतरेण दृढतरनिपीडित[त]त्सरु[b]किणलक्ष्मणा समधुकरेणेव पाणिपद्मेन[2] कृपाणीं भुजपटीरशाखापरिष्वङ्गभुजङ्गीमञ्जनाजनस्वभावनामां वामेतरेण [वि]वहमाना[c], परेण वीरपुरुषमनोरथचक्रमिव च तं च (?) मन्मथफलकमाकलयन्ती, सततव्यायामकृशतरोदरी[d], दरविकसिततापिच्छमेचकेन किञ्चिदाश्यायमानशोणित-वृषिता(पृषता ?)नुषङ्गशबलेन बहलपद्म(क[e])-विन्दुत(द)न्तुरितकरिकर्णतालवर्णेन श्लक्ष्णरुचिरेणाच्छादिते जघनमण्डले महति दामोदरदमिततुरंग(ग)त्रिगं(त्रिककन्[f])धरालङ्कारेण किङ्किणीदामा(म्ना) पुरातनेन पूरितमुखरमेखलाकलापकौतूहला, मञ्जीरगारुडमणिमयूखशाद्वलमविरत[तर]वारिधाराधिवासकै(शै)वलितमिव पादकुशेशयं प्रकाशयन्ती, कनककपिशशिलीर(शिरीष)च्छविस्तटि(डि)दिव त(झ)टिति तारापथादवततार तरलाक्षी। अवतीर्य चाङ्कणान्तिके निरन्तरकुन्तवननिवासकेसरिणी, कालकरवालकालिका[g]लोकनकलापिनी, कात(?)कीर्तिचन्द्रिकाचामचकोरिका, शश्वदश्रान्तशरवर्षहर्षजातकेकली(केकावल ?)कुलकर्णतालशब्दानुवर्तननर्तनी, तुरगवीथीविहारवेश्याङ्गना, विविधरणरङ्गावतरणशैलूषी शा(डाङ्क)करीमारुरोह सभाम्।

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1. Two-letter gap after स. 2. T. पदेन

a. अटनी धनुष्कोटिः

b. त्सरुः खड्गमुष्टिः

c. *Cf.* Caṇḍālakanyakā's description in *Kādambarī*- अञ्जनाजनविरुद्धेन वामपार्श्वविलम्बिना कौक्षेयकेण सन्निहितविषधरेव चन्दनलता भीषणरमणीयाकृतिः

d. *Cf. Harṣacarita* I p. 32 : सततव्यायामकृशकर्कशशरीरेण

e. पद्मकं गजमुखादिस्थविन्दुसमूहः

f. पृष्ठवंशाधरे त्रिकम्

g. कालिका मेघावलिः

आरुह्य तदै(दे)कदेशे निवेशितनिस्त्रिंशफलका नातिपू(दू)रमव-निनिहितजानुकरतला[a] चरणाङ्गुलिकिसलयस्य(स्पृ)ष्टकुट्टिमा सविनयं विनीतेन मूर्ध्ना वनिताजनोचितं प्रणनाम। प्रणम्योत्थाय रणदेवता पुरतः पुरारेरारचिताञ्जलिरतिष्ठत्। अथैनामवोचदम्बिकापतिः, 'वासु वत्सयोर्युध्यमानयोः कति वासराण्यतिचक्र[ा]मुः?' इति। सापि विज्ञापयामास, 'वासराणां नवतिरतिचक्राम' इति।

अथ महेश्वरवत्सशब्देन जनितचमत्कारे नारदे, 'देव, महदि-दमद्भु(तं), तत्कावेतौ ययोरुपर्येवं वात्सल्यं स्वामिनः, श्रोतुमपरि-मित[1]जनमुक्तम(-मुपरितनमुक्तम्?) मीरति (ईरयति) चापलम्। अपि च विकचविकसितचक्षुषां मघवन्मुखानामप्याननमालोक्यताम्। यदि नातिगोप्यं परिषदियमनुगृह्यताम्' इत्युक्तवति, दशनमयूखदत्त-करा[2]लम्बनमुत्तंसबालेन्दुमुल्लासयन् उमावल्लभस्सस्मितमभाषत-'पुरा कदाचिदाचकितचञ्चरीकचुम्बनानुकूलचम्पककला(कलिका)विलास(से), मदकलकोकिलालपितवाचालमलयमातरिश्वनि, मा[3](तृका?)परिष्वङ्ग-कोरकिततरुणकुरवके[b], चारणीचरणालक्तानुरक्तरक्ताशोकशाखिनि, कि-न्नरमिथुननिहितसरसकिसलयकषायकादम्बिनीं[4](म्बरी)गन्धे, गन्धर्व-कामिनीमुखमधुगण्डूषलाभदुर्लिखि(र्ललि)तवकुट(ल)विटपिनि, विहर-[ण]माणयक्षकन्यकाकटाक्षवीक्ष्यमाणतिलके, विलसति कैलासकाननाव-

1. T. तनमुक्त 2. T. ०रावल०

3. Two-letter gap after मा. 4. T. ०म्बनीं

a. *Cf. Kādambarī* - क्षितितलनिहितजानुकरकमला सविनयम् अब्रवीत्।

b. Beginning with Kurabaka and Āliṅgana, the *dohada* of the trees, yearning for different kinds of attention from women, is described,

पादाहतः प्रमदया विकसत्यशोकः
शोकं जहाति बकुलो मुखसीधुसिक्तः।
आलोकितः(आलिङ्गितः) कुरबकः कुरुते विकास-
मालोडि(कि)तस्तिलक उत्कलिको विभाति ॥

—Quoted dy Mallinātha on *Kumāra*, III. 26.

तारिणि वासन्तिके समयेऽस्मिन् (सम्)भावितमदनदहनदिवसोत्सवैर्द्ध[1]- ....रङ्गीकृतानेकपटवासपार(परा)गमुष्टिप्रहरणैः[a] प्रमथैर्मानस-सरस्तीरस्य नातिदूरे विभज्य बलमकाल(लि)[b] केलिरणम् । तत्रैव[2] ....[प्रभाव] प्रभावप्रावि(पि)तपार्षद[गण]भावो मत्प्रियशिष्यः परशुरामः । दुस्तरा जन्मान्तरवासना जंत्रा(जन्तू)नाम् । तथापि तस्य क्रीडाहवे महानजनि कुमारेण सह मत्सरः । प्रायुज्यन्त विविधो-पालम्भनभा(गर्भ?)गिर(:) । नासहत तास्तदानीं दधीचिसूनुः स्कन्द-सहचरस्सारस्वतः[c] । अभाषत च-'परुषभाषिन्, परिभाषसे किमेवम् ? हा कुमारचरणरेणो रेणुकापुत्र, तव नाथेऽपि तथा गिरः प्रयुज्यन्ते ? मा मा वराक, विस्मर स्मरशासनस्य सुतम्' इति ।

श्रुत्वैतदुद्धतप्रकृतिः प्रकामं चुकोप रेणुकातनयः । कोपो हि नाम लोकस्य दृष्टिरोधकमना[म]ले(लो)कहार्यमन्धकारम्, अकारण-करकम्प[ा]दायिनी दुरुपक्रमा दण्डावलम्बनहेतुभूता कापि वातविकृतिः, अति(आ)तपत्रदुर्निवार(:) स्वेदसलिलनिदान[ा]मतनु(:) (ति)(त)नुता-पनस्तपनातपः । किञ्च रञ्जित[कके]कपोलभित्तिरकालनिय(त)विकारा काचिदकार्यसत्रकारु(रि)णी वारुणीसेवा[d] ।

अतः परिह(भ)वासहिष्णुना ज्वलन्निव तेजसा जामदग्न्य(:)स्वेदा-पनोदनापदेशाच्छापोदकमिव(वो)पाददानेन पाणिना ललाटपट्टिकं(कां)

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1. After ध a long gap for 14 or 15 letters.

2. After व, only the bottom portion of 10 letters are seen ; only some letters / words are clear : अरि, कुमार referring to the rivalry between Śiva's son and pupil, Kumāra and Paraśurāma.

a. The celebration of the Madanotsava and the scattering of coloured powder on each other are mentioned.

b. Passive Aorist of कल्.

c. See *Harṣacarita*, Ucchvāsa I for his story.

d. *Cf. Kādambarī*, Śukanāsa's advice to Durvāsas and *H. C.* VI, the reaction of Rājyavardhana and Harṣa on hearing the unhappy news about Rājyaśrī.

परामृशन्नन्धकारितमुखीं कालेयकालरात्रिमिव प्रकटयन्, स्फुरताधरेण [1]रुशती[a]मिव नी(गि)रमन्तरा विलक्षणहसितकौमुदीमहितजनाननकमल-सङ्कोचा(चां) प्रदर्शयन्, 'प्रभस्य(प्रगल्भ), किं प्रलपसि? चपल[2]वाचा-टकबटो, विनापि पार्वतीनाथपादानपरोवि(ऽपि) नाथः किमस्ति रामस्य? असत्प्रलापितेऽनृतबहुले सुलभकलि[3]विलसिते मानुषे लोके निप[ति]त' इति नितरां कुपितश्शशाप।

सोऽपि सारस्वतस्समवादीत् - 'मूढ, किमाचरसि, कुमारमेनं स्वामीति न सम्भावयसि। गुरुचक्र(पुत्र) इ(ति) नानुवर्तसे। मित्र-मिति नाभिनन्दसि। सच्छात्र इति न चिन्तयसि। किं बहुना, गौरिंमते निनाची(गौरीमातेति[b] न प्री)यसे। किञ्चानागसमहितान्नि-वारयन्तमपि मां शपसि' इत्यभिधाय, 'त्वमपि [c]यमदहनयातुधानराज-धानीभयान्नकायान्नकायां(निभायां भयानकायां?) दक्षिणक्ष्मापाल-रक्षितायां दिशि द्वितीयवर्णी क्षत्रबन्धुर्भव' इति प्रतिशशाप। पश्चादुभ-योरपि पक्षयोर्बभूव भूयान्कलकलं(लः)।

अस्यां वेलायामपि निकेतनान्निष्क्रम्य कोकिलकुलमूकतापस-(तापसार)सारस्वतगुरु[त]म्[d], अविरतमलयानिलचलितलताविलासला-स्योपदेशदेशिकम्, अशेषजन्म(न्तु)तरुणिमरसायनभिषजम्, अनङ्गान्त-रङ्गसुहृदम्, उदारशृङ्गारनाट्यारम्भसूत्रधारं, मधुसमयमभिनन्दन्नमन्द-मकरन्दमदिरागन्धगञ्जागृहे, मञ्जुलमधुपसङ्गीतसद्मनि, सरसकुसुम-

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1. M. कुशती 2. T. प्रबल 3. M करी

a. रुशती वागकल्याणी

b. *Cf. Bālarāmāyaṇa,* Act IV, where Paraśurāma stops his fight with Subrahmaṇya when Pārvatī interposes and also falls at Her feet.

c. Yama, Agni and Nirṛti are respectively in charge of the three southern directions - South, South-east and South-west.

d. See *Devibhāgavata,* Khaṇḍa I, for the story of the ascetic Satyavrata who was initiated into the Sārasvata mantra.

हासनमद(?)[a]विविधपल्लव[b]रागप्रकाशवेशवाटे विपिनतले सञ्चरन् क्रमेण मानससरस्समीपमभ्यागमम् ।

तत्र नातिदूरादाकर्णयमुदीर्णविषादामर्षपरवशानाम(नां) प(पा)र्षदानाम् [अपर्षदानाम्] अनेकानि भाषितानि । 'वयस्य वसुभूते, महतोऽपि परिभव(भावय)ति भवितव्यता यदेतयोरेतादृशी दशा समापतिता ।' 'सखे खरमुख, खलकृतमीदृशं प्रियसुहृदि वैशसं पश्यन्नपि पशुपतिभयान्न किञ्चिदाचरति कुमारः ।' 'भो निकुम्भ, गाम्भीर्यमद्भुतं स्वामिनं(नः) यदयमन्तरे(न्तः) पौर्वा(और्व) इव वह्नौ ज्वलत्यमर्ष(ः) बहिरूष्माणमुदधिरिव न प्रदर्शयति' । 'शार्दूल, दुश्शीलेन प्रकृतिचपलेन मार्गे(भार्गवे)ण सह विहिता कपिना कस्तूरिकामृगस्येव केयं क्रीडा ?' । 'श्रावता(?) तुमुलानि सुतस्य णो(?) कर्णिकम्(?) आकर्णितानि कर्णज्वरकारीणि कति (क)ति कटुतीक्ष्णरूक्ष्णा(क्षा)णि रैणुकेयवचनानि ?' 'चार, चिराद्य(द्) दृष्ट(ष्टं) दधीचनन्दनस्येव(स्यापि) स्वभावशीतलस्य मुखे खरत्वम् ।' 'वैवस्वत, स्वतस्सुतं स्वतस्सुससंध्यापि(?) सारस्याति(सारस्वतस्या)तिमात्रपरिभवपावककथनात्क्षणपरिणतमिदं क्षीरस्येव वैरस्यम् ।' 'भो भारद्रुते, भारति(ती) किमनुभविष्यति ?' 'भवदास, भवदास(ः) किं भावयिष्यति ?' 'वीरभद्र, किमत्र देवः प्रतिपत्स्यति(ते) ?' इत्येतानि चान्यानि [च] आकर्णयन्नभ्यर्णमधिगम्य तेषां तत्र वृत्त शि(शै)लादिमुखादशेषमश्रौषम् ।

ततः प्रकथितशापापराधभीते पश्यन्त(ति) पादपान्तरिते परशुरामे, स्वयमनागस्यपि प्रतिशापशपाल(पापाप)त्रपावनतमुखे पुरं(रः) तिष्ठति सारस्वते, प्रियसखविरहागमनविह्वलहृदि पर्यश्रौषश्यतत(पर्यश्रु पश्यति) मदाननमाकुलं कुमारे, त इति (तत इतः) शनैः प्रसृतेषु प्रकाशितकेली(लि)कलहलौल्येषु प्रमथपरिवृधे(वृढे)षु, विचार्य प्रबलताम्

1, M. प्रियाकरि मुलानि

a. No gap indicated in the ms. ; reference to a place is necessary ; 'सरसकुसुमहासनर्मगृहे' may be suggested.

b, 'Pallava' means both 'sprout' and 'Viṭa'.

अपूर्वसङ्कल्पिताया भवितव्यतायाः, व्यतिका(क्रा)न्ततां च परि(रि)-हरणीयवस्तुनः, दुःखोदर्कि(र्क)तां च प्रस्तुतस्य चिन्तयन्, 'मा विषीद, किञ्चित्का[क]लकलाम(लां) गमय[स्व], नचिरादेव सुहृदा सह सङ्गमो भविता' इत्याश्वास्य विशाखं, 'स्वचापलफलमनुभवि(व)तम्' इत्यादिश्य मृगदधम(भृगुदधीच)पुत्रौ[a], 'मा पुनरेवम्ना(ञ्ञा)पलाय[b]' इति विनीय गणनाथान्निवृत्य निजमगारमयासिषम्। तावच्यवतेरतुरवनितलम्।

तदनु कस्मिन्स्विज(अपि) गते काले कदाचिध्(चिदुत्तरकु)रुषु प्रदेशेषु कृतचङ्क्रमणः ककुद्मतोऽवतीर्य कनकशैलकटकालङ्कारस्य नीलरुचिस्निग्धशीतलच्छायस्य जम्बूतरोरधस्तात्प्रमथगणैर्वी(वृ)तां[c] विनोदगोष्ठीमत(ध्य)तिष्ठम्। केतकैः(ततस्तैः) प्रवर्त्यमानेषु बहु(षु) सरसेषु स्वैरालापेषु ततः(त्)-कालविहितविस्मयमकस्मादकम्पद:(त) मेरु(:)। तत्क्षणक्षुभितानां तुमुलेन चतुर्णामर्णवानां स्वर्णगिरिहर-(गह्वर)पूर्वकं प्र(प्रा)वर्तत प्रतिध्या(ध्वा)नम्। [अ]प्रदीप्तकल्पानलाङ्गार-पुञ्ज[न]रमणीये(य)स्य रत्नसानोरुपरि (अ)दृश्यता[म]ङ्गादा(रा)बद्ध-धूममन्तरिक्षम्। तदा क(कि)मित(द)मिति चित्रीयमाणचेतसो गण-नाथान् विहाप्य(विबोध्य)माना(न्), '(मा) अन्यथा भावयत, भुवि भूपालं(लः) कोऽपि यदुकुलजन्मा मां प्रति पुत्रीयया[d] सपत्नीकस्त-पस्यते(ति), तदभिलषितवरप्रदानविलम्बेन क्षुभ्यन्ति भूतानि' इत्यभि-दधति मयि मेरुतलादुत्पत्य पदे पदे पद्मरागनिष्ठीविनमनुचरन्तमपि [e]केलिनकुलमानयन्त्या, जीवञ्जीवक[f]मिथुनचिह्नचारुरोचना[g]कपिशमशुकं

a. भृगुपुत्रः परशुरामः, दधीचपुत्रः सारस्वतः।

b. *Cf. Kumārasambhava* III, 41. मा च पलायेति गणान् व्यनैषीत्।

c. Could be read also as विहितां।

d. Both M. and T. have a 'त'. पुत्रीयतया ; but later the text has only पुत्रीयया

e. In one of the panels in the temple of Sadāśiva at Nuggehalli in Cannarāyapaṭṭana taluk, probably built in the 13th cent. A.D., a mongoose is shown on the pedestal as the emblem of Cāmuṇḍi, See *Mysore Gazetteer* Vol. V. p. 1033.

f. जीवञ्जीवकः पक्षिविशेषः।

g. रोचना, same as गोरोचना, the yellow pigment.

दरिधत्या, कल्पपादपरनकनकप्रण(रो)हविहितविलासोपवीतया, कृष्ण-भुजगभोगविश्रै(भ्र?) कवेणी(णि)कया कयापि कन्यकारूपिण्या रत्न-पात्रधारिण्या निधानाधिदेवतया निषेव्यमाणा, चिरकालजलनिधि-निवासलग्नैरिव[न्] मकर[तम]कर्बुभिरालक्षितनलो(तले)न[ा] अनन्त-फणिफणामणिकिरणसंस्तवादिव लोहितायता महावराहदंष्ट्रालिखित-निर्मलनखपदेन पृथुभरतभगीरथकेयूरकोटिक्षण(क्षुण्ण ?)मसृणकु(तु)-लाकोटिना पातालपङ्कजेन पदयुगलेन, [1]शार्ङ्गरव(?)निशङ्कचारुणा जङ्घाकाण्डेन, मङ्गलमङ्गलावतारतोरणस्तम्भरम्भानिभेनोरुणा, कुलगिरि-कटकासिका[a]लब्धविस्तरेण [2]विहारिणा(?) नितम्बफलकेन भ्राजमाना, दिग्गज[दिग्गज]कुम्भसिन्दूरसङ्गसन्ध्यायितापरभागेन विमला(मलन)-क्षत्रबन्धु(बिन्दु)दन्तुरेण शिखी(खि)गलशुकशिरीषशैवालश्यामलीनां-(-मल)वरे(र्णे)न विभावरीव [श्यामा] विभाव्यमाना, विविधयज्ञ-शालावकाशदानस(त)र्पितवैतानवह्निहि(भि)र्दक्षोरकोचदेवं हि (?) राम-णीयकेन इव निम्ननाभिकुण्डेन तनु(नु)ना वलग्नेन लक्ष्यमाणा, लावण्य-रसभरितपयोधरा धात्री(व) वर्धयन्ती निखिलप्रजाः, पति(त्रि)मता शाणि-(लि)[क]कणिश[b]शालिना [c]महोत्पलपरिचितेन हल-कृतल(धृत)करेण केदारेणेव जगदाह्लादयन्ती, सकलौ(ले)क्षणसन्तर्पणेन कुमुदविशद[3]-हसितेकानन्द्रेण(-तेनानने)नानन्दयन्ती, मन्दमारुतान्दोलिते(न्दी)-वरवनमेचकैर्लोचनांशुजालैश्चन्द्रकितमिव दिक्चक्रवालमारचयन्ती, सन्ततसौम्यरूपा पृथिवी देवता प्रथमाम्मसू(नमू)र्तिरागत्य परिषदः प्रान्ते प्रणाममकरोत् ।

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1. M. शार्जिवर 2. M. पहा० 3. T omits विशद

a. असिका sitting.

b. कणिशं शस्यमञ्जरी, corn-spike.

c. For the description of Mother Earth as having in her hand bird (parrot), corn-spike and utpala flower see the iconography of *Bhūdevi* in *Śilparatna* XXIV. 68. Also *K. M. Gucchaka* I, p, 14. śl. 10 हस्तोद्यत् शुकशालिमञ्जरिकया देव्या धरण्या सह.

प्रणतोत्थितामेनामहमाहूय सख्या[a] स[ा]मीप्ये(पे) न्यवेशयम्। निवेश्य तां काश्यपीं कुशलमपृच्छम्। सा च मन्दभाषिणी किञ्चिदारेचितभ्रूलत(ता)कृतोपालम्भामिव मामभाषि(ष्ट)- 'देवो न जानाति कुशलं वा। मन्मुखादेव ननु निखिलं वीक्ष्य(वेत्स्य)ति नाथः। किमियमुपेक्षा रक्ष्यवर्गे? किमयमपि हे (ते?) कोऽपि प्रभुत्वस्वभावः? किंवा अयमन्यो विनोदप्रकारः? किमथवा बहु[1]व्यासङ्गता महेश्वरस्य, यत्सर्वं जानन्नपि अजानन्निव परिपृच्छति देवः। किमनया विचारणया, यदादिशति स्वामी तदविचारमाचरणीयं, विज्ञापयामि। पुरा किल कलेरारम्भे विजृम्भिताद्भारतसमरात्प्रभृति भारविरहाद्भुवः प्रभूतसुखं कियन्तमपि कालं लाघवमासीत्। ततःप्रभृति क्रमेण कठोरकलिविलसिते काले समुत्पन्नानामनारतधृतमुक्ताचक्रवाय(वाल)सितयेव (?) विस्मितचारु(?)चरितानाम्, अविरतचामरानिलनिषेवणादिव नित्यचपलचित्तवृत्तीनां, बहुव(वा)रा[विरा]भि(भ्यु)क्षितवारिद्(त) इव जनितजाड्यानाम्, उद्भटविजयपटहरटिताभिघातताडनादिव मन्दश्रुतानां, गुरुतरकिरीटधारणादिवो[2]द्वृत्तदृष्टीनां कष्टं किमालपामि। कृपाणानां संघुष्ट(संघट्ट)मौलिचालनेषु कुण्डलगण्डघट्टनैः कयिशकनककर्णिकापायम् आशङ्कमानानां, गुरुज[प]नप्रणामेषु ललाटिकाट(मृ)गमदपरमाणुपतनभीत्येव स्तब्धानां, हर्षफूत्कारस्थलेषु कर्पूरगन्धापगमभयादिव मुद्रितमुखानां, खरतरभङ्ग(खड्ग?)कुर(त्सरु?)संस्तवादिव दृढतर[3]बन्धु(द्ध)मुष्टीनां, प्रतापानलपरिचयादिव धूमायमानमानसानाम्, ऐश्वर्यमदागमादिवाचरितगजनिमीलनानाम्, आभरणपी(पे)टिकाभाण्डानाम्, अखण्डधान्यसङ्ग्रहकुसूलानां, वृथास्थूलानामपि च चाप्यलिबाधात(?)वपुषां, प्रतिदिनमुप[शू]चित[4]मांसशोणितानां, [b]भोगिजनभोग[5]गला-

1, T. न्याय   2. T, उद्धत   3. T, पृथुतर

4. T, उपस्थित   5, T. Omits भोग

a. सख्याः पार्वत्याः।

b, Boon companions gather round them like frogs gathering when the clouds rise,

(भेककुला)म्बुदानाम्, अखिलजला[a]धारभूतानां कुम्भोदराणां, भूभृतां[b] भारेण भूमेर्भूयान्भारः। तेषां चतुरङ्गबलममितमियमक्षमा वोढुं क्षमा। अ(म)न्ये अतिभारपीडन[ा]या व(उ)त्पटति कठोरोऽपि कमठकर्परः। परमतः प्रायः स्वकीयमपि नाधिकारमाहितफणाभङ्गशङ्क[ा]मङ्गीकरोति भुजङ्गाधिपः। भूरिभरणभुग्नशुग शृङ्गं) निजमपि वि(नि)योगं न निर्वहतु(न्त्यु)र्ध्वमुर्वीभृतः। अनुदिनवहनवेदनादूनमानसाननम् अद्य-प्रभृत्यकिञ्चित्करा एव दिक्कुञ्जराः[c]। [1]नाथेन(नाथत्वेन?) यदि यदु-कुलमहत्तरः पार्थिवः पृथिवीमियं त(क)मपि कालमालम्बिष्यति(ते) नियतमियमापातालतलमपि तिष्ठत। अथ(य)मपि साम्प्रतम(तं) खिद्य-मानः पुत्रीयया तपस्तप्यते(ति)। परमात्मा प्रमाणं देवः' इति।

ततोऽहमभ्याधा[व]म् 'वासु म व)सुमती(ति), [मशोचित] म(मा) शुचि(चः) त्वम्। अचिराद्भारतरणा(न)स्तरमिव भारविरमाद्भुवो भविष्यति लाघवम्', इत्यभिधाय कुमारमालोकयाम्र(न्न)वम् - 'वत्स, वान(त्वम)पि सुहृत्सङ्गमनोरथव्यसनी तदंशेनावतीर्य[d] धरातलं तस्य तपसि वर्तमानस्य भूपतेः पुरा दशरथस्येव बहुमुखरिपु[e] पुत्र(त्व)-माप्नुहि। पूरय पुनः पृथिव्या मनोरथम्। अग्रजस्त्वां(त्वं)

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1. T. नाथन।

a. Jala as well as Jaḍa.

b. भूभृतां नृपाणां पर्वतानां च।

c. A verb like वहन्ति is wanted, as in the previous sentence.

d. Each member in the family of the Hoysala king Narasimha II figures in this mythological preambie under a Purāṇic name. Śiva is Narasimha himself, Pārvatī the Queen Kalāvati, Gaṇeśa Narasimha's elder brother Someśvara, Subrahmaṇya Prince Someśwara (Narasimha's son), and Kaumārī (of the Saptamātṛkās) the Prince's foster mother Padmalā. For more details see ‹ The Account in the Mythological Preamble ' in the English Introduction,

e, बहुषु मुखेषु (दिक्षु) रिपवः यस्य सः ; बहुमुखस्य रावणस्य रिपुश्च।

वात्सल्यनिघ्नतया मा(गां) गमिष्यति भागेन गणेश्वरो गजवदनः । तत्र संवर्धनार्थं मातृकुलमध्यवतरिष्यति । तत्र का कौ)मारी कचिदग्रजा भूत त्वा) य[ा]दुकुलमलङ्करिष्यति[a] । त्वमेवं संवर्ध्य त्वया संक्रसिष्यति[b] । अहमपि तमशेन भावितां(न) पितरं राजयज्वानम(मा)[c]-वेक्ष्यामि[d] । देवी च तस्य देवीं कलया[e] ही(हि) नन्दि(न्दयि)ष्यति ' इति कु(मा)रकत्वा(रमुक्त्वा) विसृष्टगोष्ठीविनोदः कैलाससानुसदनमासीदम् ।' इति ह स्माह स (च ?) । 'नारद, ततस्व(स्त्व)-मवे(वे)हि । तावेतौ यदुकुलपतिगण्डचभूपालौ वत्सौ कुमारपरशुरामौ । यश्च सारस्वत(ः) साम(ग्रां)र्तं कालवलभ इति वर्तते कविचक्रवर्ती, यस्य प्रबन्धं श्रावयिष्यसि । श्रोष्यसि(ष्यामि) च [गि]तं प्रबन्धं सामया(समया ?)स्थाने । तदाहवाय याहि तु(त्वम्) इदानीं कौतुकिभिस्सह सु(ः)' इति कथयित्वा पुनः, 'भामिनी(नि), भाविष्यहनि भवम्(वतीम्) आलोकयितास्मि त्वमपि साधय पुरस्ताद् ' इत्यादिश्य देवो युद्धधिदेवतां, मध्याह्ननियमनिवर्तनायोत्तस्थौ ।

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a. Among the seven Mātṛkās, Kaumāri is to descend te the mortal world as the elder sister in the Yadu family. By the double meaning intended here we have to understand also the episode of Kātyāyini being born as the elder sister of Kṛṣṇa,

b. Kaumārī being the Śakti of Kumāra is said to unite with Him ultimately.

c. The Hoysala Narasimha is referred to here appropriately as a *rājayajvan* for, the *yajamānaā* or performer of sacrifice is considered to be one of the mūrtis of Śiva Himself (*Cf.* या च होत्री in the Nāndi verse of the *Śākuntala)*

d. The *āveśana* of the Lord is quite in keeping with the name 'Narasimha' of the Hoysala king.

e. This partial (*kalayā*) incarnation of Pārvatī goes well with the name of Narasimha's Queen, 'Kalāvatī' or Kālala Devī.

अन(नू)त्तस्थुरास्थानात् सत्वरमुत्तरीयपटपरामर्शवातितैरालेपपटीरपांसुभिरसित(श)द(क)लैरुद्धूलयन्तः पुरस्थगिरिं, [e]स्थासकं(क)घुसृण[b]रेणुभिरितरेतरमिलितभुजच(क)षणविकीर्णैरभ्यर्णभुवमरुणयन्तः प्रणामाञ्जलिघटित(तं) [घा]ललाटतिलकं कस्तू(स्तू)रिका(कया) कलङ्कयन्तः कराङ्गुष्ठनखमणिमृगाङ्कम्, अनातङ्कमधुमद[न]सुप्तमधुपपीडांब(डाव)-हैरापीडकुसुमपतनैर्निरन्तरैरचिन्तिताद्भुतामापादयन्तः पुष्पवृष्टिं, तूत-(त्रुटित)भा(हा)रतन्तुमुखै(खैः) मुक्ताफलनिकरैः करकासारमासूत्रयन्तः, सरभसविधुतवैकक्ष्यमाल्य[1]विक्षेप(पै)मकरन्दबिन्दुभिः कपूर([c]कूर्पर)केयूरकोटिपरिक्षि(क्ष)तस्य नभसः प्रकाशयन्त इव शोणितपृषन्ति(पृषत्-)सन्ततिमालोकयेत्यालयत्(पन्त.), बहिर्मुखैर्दशनमयूखैः पङ्क्तिशोदुद्रं इवाधिरापितस्पूरपरुगां पुण्डामण्डानमन्दारकेसरपूषणाहतेपि विस्य व्रीहिस्वागया[d] वियोगव्यसनपरिप्लुतैर्वीक्षमाणा [e]गणशस्सुराः।

अथ महेश्वरस्सरभसमुत्थितस्सरस्वती[f]स्कन्धविन्यस्तः(स्त-हस्तः[g] ?) सादर(रं) सावित्रीसमुपानि(नी)तां[3] पादुकां पदाभिनन्द्य नन्दिवेत्र[3]प्रहारपूरसमुत्सारितसुरेण परिपत्पथेन प्रविशदभ्यन्तरम्। ततस्त्रिदशाश्च शतधृतिशतक्रतुप्रमुखाः क्रमेण निश्चक्रमुः।

निष्क्रम्य ददृशुः क्वचिदैरावतमदम(व)र्षदुर्दिनहृन्मदकुमारकेलिपूरं, क्वचित् काच(?)हरि[h]तुरगकेसरसटाशाद्वलमुत्पद[4]त्समुत्सुक-

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1. T. विक्षतै

2. T. ॰सितां

3. T. नेत्र

4. M. प्लुत

a. स्थासकश्चर्चिका. smearing the body with unguents.

b. घुसृणं Saffron.

c. कूर्पर elbow.

e. सुराः गणशः सङ्घशः अनूतस्थुः।

f. Or is it ‹ Pārvatī ’ ?

g, A word like हस्तः is required here.

Cf. H. C. Ucchvāsa I, Brahmā leaving the assembly-विसर्जितसुरासुरमण्डलः ससम्भ्रमोपगतनारदस्कन्धविन्यस्तहस्तः समुचिताह्निककरणाय उदतिष्ठत्।

h ‹ Hari › is possibly ‹ sun › in the context.

प[ा]त्रनवाहनहरिणं, क्वचिद्(द्रु)च(च्च)लद्यु(द्रु)श्चै( )श्चच्चूड्ढ(डा)चामर-[ति]चयप्रकाशितशरत्काशकाननमुन्मनायितकमलासनयानकलहंसम्, क्वचिद् उद्मोरगरुडदुद्दण्ड(?)सुधागर्धमार्धिकातङ्कसङ्कुचितवरुणरथयुग-प(पा)शफणि(णा)फणि, क्वचित्क(त्क्रू)रकृतान्तकास[ा][a]रकण्ठघणा(ण्टा)-रव(स)मुद्भूतभयकम्पितकिंपुरुषकामिनीवर्गम्, अपि च क्वचिल्लक्ष्यमाण-शङ्खपद्मवैभवं करतलमिव कमलालयायाः, क्वचिच्चरदनेककातर-(रदोंकार?)व्याहृ(ह)तिमनोहरं मुखमिव सावित्र्याः, क्वचिद्वर्तमानविविध-पदाथ(र्था)गमं हृदयमि(व) सरस्वत्याः, क्वचिद्राशीक्रियमाणानश्व(र)रत्नं कोशागारमिव वसुन्धरायाः, क्वचिदालोक्यमानदेवपितृयानं सिद्ध(द्धि)-मार्गन्मिज (मिव) निखिलजनमनोरथसम्पदा[द]म् अशेषवर्णना[द]तिग-मपर्णारमणभवनबाह्याङ्कणम्।

तत्र निष्क्रान्तेषु निरन्तरसमुद्धृतानां प्रलम्बमुक्तादामकौमुदी-शीतलानां[1] धवलातपत्राणामधस्ताद्रादापि(गावि)रासीद्राका निशा। उपरि परमजरथा(ठा)तपो(पे) दिवसः(से) सर्वतस्समुच्चरि(लि)तानां सितासितचामरावचूडानां सुरपतिबलपताकानां संवर्गणेन[b] दिवाप्य-दृश्यत शशिरुचितिमिर[क]जा(जा)कलहः। तत इतस्समापतता(तां) दिक्पालमदद्विपानां दूरमुत्पतित(ता)सु तरणी(णि)किरणसम्पर्कणे-(र्किणी)षु करशीकरश्रोणी(श्रेणि)षु शतमिव शर्वा शू(चन्द्राशिरे) शतमखशरासनानि। तत्कालागतानां दिक्करिणां कदलीकाननेषु करैरभयस्पर्शभयादिव विशश्राम वासरः[c]। निस्सरन्तीनामप्सरसाम-लकपरिमललोभाद् अशागन्मतपोह्य(आशागजक[d]पोलमपोह्य) [स्र] समापतद्भिर्भृङ्गमण्डलै[राल]र[ा]लक्ष्यत मध्याह्नेऽप्यामध्यान्धकारमन्त-

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1. M, लतलानां

a. कासरः महिषः

b. संवर्गण getting together. *Cf. Harṣacarita* IV. p. 209 (Kerala ed.)-उपनिमन्त्रितोपगतबन्धुवर्गणव्यग्रराजवल्लभम्।

c The description here of the day coming to a close seems to be a misfit in the context of describing the afternoon.

d. One 'po' is probably dropped in the ms.

रिक्षम्। तदनु सानुश(क्रो)श इव[ा] कैलाससानुकन्दरानुनादैः, विरचितद्विर्वचन इव वाहनवृषभनर्दितैः, कृताभ्यास इव भवानीयान-[हरन]हर्यक्षु(र्यक्ष[a])क्ष्वेलितैः, वीप्सित इवैरावतकण्ठगर्जितैर्निर्झराणामजृम्भताम्भोधिनादगम्भीरः प्रतिप्रयाण(प्रपात[b])जन्मा महान्दोषः। ततस्समुदचलदखिलम् (अ)मरम(व)लम्। दिवषतयश्च यथाव(पूर्व)-मारुह्य वार्ष(ह)नानि हरी(रि)तः प्रपेदिरे। नारदस्तु सहान्तेवासिभ्यां[c] कैलाशमेखलोपशल्याश्रमे विशश्राम।

देवोऽपि प्रविश्याभ्यन्तरमनुष्ठितमाध्यन्दिनकरणीयकलापः क्रमेण सु(मु)क्तास्थानमण्टपमधितिष्ठन् कदाचिद् [1]बृहत(त्क)[d]थानुमन्थिनीः-(बन्धिनीः) कथाः प्रवर्तयन्, कदाचित्पवनप्रोक्तां संहितां[e] प्रस्तावयन्, कदाचिद्भारताख्यानानि विभावयन्, कदाचिद्भरतानुषङ्गिणी.[f] तिरस्कुर्वन् (?), कदाचित्काव्यमव्याजरमणीयं रामायणमाकर्णयन्, कदाचित्पुरातनत्रिपुरदहना[g]पदा(न)डिण्डिमि(मं) डिमं निशामयन्, अन्तरान्तरा सरस्वत्या सह सल्लपन् भृङ्गिणश्च अङ्ग(?)वचनानि संगृह्णन् दिवसमशेषमत्यनैषीत्।

ततः कैलासकटककाननकासारकनककमलकण्टका[h]टवीपरिक्षते-ष्ववक्षतपाटलेषु पतङ्गपादेषु, पाककपिशकाश्मीरकेसरकृतोव(द्व)र्तनेष्विव ककुभां मुखेषु, कुसुम्भकाषायाम्बुवेष्टित इवाम्बरे समन्ततः कन्दलिते-ष्विव चैत्ररथ[i]पर्यन्तेषु, (अ)पराह्नमञ्ज(ज्ज)नमाञ्जिष्ठलोच(ना)नां चारणी-

1. T. ब्रह्मतथा।

a. हर्यक्षः सिंहः।

b. The resounding noise of the waters was heard at every (*prati*) fall from high steep level (*prapāta*).

c. The two śiṣyas of Nārada are Vyāsa and Vālmīki. See above p. १२, 1, 3.

d. 'Great stories' or Guṇāḍhya's *Bṛhatkathā*.

e. *Vāyu Samhitā* or *Vāyu Purāṇa*.

f. A substantive for qualifying this adjective is wanted here.

g. For the drama 'Tirupuradahana' see *Nātyaśāstra* IV, 10 *Cf.* also *Megha*. Pūrva, संसक्ताभि. त्रिपुरविजयो गीयते किन्नरीभिः।

h. कण्टकः शाल्मलिवृक्षः। i चैत्ररथं कुबेरस्य उद्यानम्।

विलासिनीनां लोचनरुचिभिः इन्त्र(?)स्नानीयकुङ्कुमानुषङ्गिणीवाभ्रे(भ्रे) शोणायमाने, [मान]मानससरस्सोपानपर्वणि सायाह्नशीधुपान[विश]-विशदाधराणां[a] विद्याधरीणामापाद्यमानेषु मद[न]म(ज)नितमधिकमरुणिमानमाननारविन्देषु, हारिणि(द्र)भद्रवर्णे वर्णह्द(वर्णक)विलेपनादृतेऽपि नितरां स्निह्यति गुह्यकवरवर्णिनीनां [b]कर्णजाहि(ह)लिङ्ग(?)द्रवानुक(का)-रिणीषु निचुलि(चोली)षु, तरुणमाणिक्यमय इव मनोहरे परिस्फुरति स्फटिकनिकरे[ण], गैरिकतटावकिरण(कीर्ण)शकका(शङ्का)मङ्कुरयति शङ्करशाक(श्वशु)रभृङ्गशिखरे, खरतरकण्डूतिकषणरुग्नहरिचन्दन-रसनिष्यन्दभासित इव सार्वभौमस्य दिक्करणीः(रिणः) प्रचुरमदमलिनेऽपि कपिवि(लि)मानमाप्नुनि(वति) कपोलवर्गे, पाणिपाणे(?) बहुल-शोणितगलितमिव पाणिकपो(पा)लमालोकयन्त्यां कापालिन्या(क्या)म्, अचिन्तितोपनीतां कान्तिमालम्बमाने हेरम्बकुम्भमण्डले, पुनः(?)अलिमबन्धिन्यामया भरति(?)गीतभावनयेव[1] सुतरामरज्यत चा(वा)सरम् ।

अथ वक्षु(वैश्रव)णनगरगोपुरविटङ्कविहरमाणपारावतपादपाटल-द्युतिः, अपरा[वा]कूवा(पा)र[c]पर्यन्तप्रवालरुचि(ः), पदिवसुचाय(?) माणया(माणिक्य ?)खचितवपुः, चरमाचलवनचरक्रौञ्चविहगशिरश्चूड-रुचिरराजत रोचिषत्त्रां(षां) नाथः। कटपूरभिदुरमन्दरधनु(धातु ?)-रञ्जिताञ्जनाभिता(धा)नकुञ्जरशुण्डाकरण्ड(दण्ड)कुण्डलानुकारिणी(णि) मण्डले महति मार्ताण्डीये, ताण्डवारम्भस्फु([d]स्थपु)टितकपर्दबन्धु(न्ध)-बन्धुरे धृतिमबन्धु(माबन्धु)रन्धकारीवश्वेतां(?) पारिषदा(ः)। शनैश्शनैरग्रदेशमा(ग)ता दृष्टजरदुद्योता(?) दु(दि)द्युतिरे शिखरलग्नदावपावका

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1. T. नयेन

a. *Cf. Kumārasambhava* III. 33. हिमव्यपायाद्विशदाधराणाम्

b. कर्णस्य मूलं कर्णजाहम् । 'तस्य पाकमूले' इत्यादिना जाहच् ॥ (५. २. २४)

c. अकूपारः समुद्रः ।

d. स्थपुटं विषमोन्नतम् ।

इव वनस्पतयः । सर्वतश्श्यामायमानमाशादलमिव(?)[a] काश्यपीतलं गगनमपि तदानीमुपरि ति(नि)रन्तरोन्नाल[न]नलिनवनविकाशपेशलं यामुनमिव सलिलमा(लु)लोके । ततस्तत्कालनिहि(ह)तमदेभदेहलोहितारुणान्[b] (करान्) क्षालयितुमिव तरणिरपरमवत[र]तार वारान्निधिम् । खरतरखाधि(दि)रसारत्पथ(स्वत ?)कषायशोषि(णि)तमधुमथनमृदितमधुकैटभरुधिरसम्पादितां पुनरपि पुरातनीं दशाम[ा]दर्शयत्सरितां पतिः[c] । कक्कतल(?)तरङ्गानि(नी)तकेतक(?)फलपाटलः पयसि महोदधेस्सपदि तिरोदधे दिवसकरं(रः) ।

तदनु सरससमभोगंन्नवि(सम्भोगनाटि)कारम्भकौसुम्भयवनिका, मनसिजमहाराजशासनमहारा(र)जत[d]पट्टिका, पाश(ध)रशुद्धान्तभवनमदनध्वजांशुकपटी, प्रतीचीचट(द)नहरिचन्दनललाटि(का), क(प)-श्चिमगगनभित्तिलेपकुञ्चि(कूर्चि)का[e], वासराभिचारहोमहुतवहज्वाला, कुमुदकोशवाटविघटनताम्रकुञ्चिका, तिमिरभैरवबलिबन्धुंदि(न्धुजी)वपुष्पप्रकर(रा) कतर् (?) अदृश्य[मा]त सायन्त(न्ति)नी सन्ध्या । व(त)तः प्रचुरविकचकदम्बकुसुमप्रकरपाटलः प्रचारस्थलादाय[ति]तां गवां खुरमुखैः खण्डित इव ग्रामसीमासु, मकरन्दरसनिष्यन्दसुन्दरस्सञ्चरन्तीभिरापीत इव सरघाहि(भि)[f]रण्येषु, कमलकिञ्जल्कपिञ्जरस्सायमासीन इव सारसैस्सरसीषु, प्रतिनवविद्रुममयप्रतानपेशल(ः) हरिभिः[g]

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a. A word denoting either 'surface' or 'collection of the quarters' is required here.

b. A substantive for this, as the object of क्षालयितुं, is wanting; 'Karān' is therefore suggested.

c. *Cf. H. C.* VIII. p. 411 - विततसन्ध्यारागरज्यमानजलप्रचयः पुनरिव पुराणपुरुषपीवरोरुसम्पुटपिष्टमधुकैटभरुधिरपटलपाटलवपुरभवद् अधिपतिरर्णसाम् ।

d. महारजतं सुवर्णम् ।

e. कूर्चिका, तूलिका, painting brush.

f. सरघा मधुमक्षिका

g. Some words including a participle corresponding to खण्डितः, आपीतः, etc, in the previous clauses are required here.

(?) सलिल[श]राशिषु, समुच्चलितकुलगिरिकटकगैरिकपरागकान्तिरपराह्ण-प्रचारिणाममरकरिणां[a] कर्णतालमारुतैर्दूरमुत्सारित इव दिक्चक्रवालेषु, खेचरीसीमन्तसिन्दूररमणीयरुचिर्निजि(ज)[1]नीडसमुडी(ड्डी)यमानान-(ना)मण्डजान(ना)मनेकशः पक्षविक्षेपैर्विक्षिप्त इव वियत्तले न क्वचित् संमानम् (स्थेमानम् ?) आबबन्ध सन्ध्यारागः। मन्ये मनसि[2] सारसानां केवलमाससर्ज सायन्तनो रागः। किंच गायन्तीनां कामिनीनां [3]कण्ठेषु पुस्फोर। अपि च मनस्विनीमानभङ्गसङ्गरसमुत्थितस्य मकरकेतोः कुप्यतः कले(कलहे ?) समल[क]क्ष्यति(त)।

अथ रथाङ्गापाङ्गश्वसितैरिव विरचित[त्]स[भस(स)]मुत्थिता[त्] ता(मू)लकालागरुधूपवासितैर्मत्ते(त्त)काशिनीकेशहस्तैरिव दत्तावलम्बा, प्रफुल्लनीलोत्पलनयनाभिः का(के)लिदीं(दी)पिकाभिरिव कृतप्रणया-वलोकना, सायन्तनमल्लिकामोदवाचालैरलिभिरिव प्रभूतसंवादा, त(इ)-तस्ततस्सञ्चरत(न्तीनां) प्रियाभि[4]सारनैपथ्य[ा]नि(नी)ल(नि)चा(चो)लि-काभिसारिकाणां, कार्दमितमुखपटी कुब(दिग)न्तकुञ्जराणां[b], सिद्धाञ्जन-वर्तिरविरतजातजागराणां तरुणलोचनानां, गिरिरागवलिका(?) लोकस्य क्रमादाचक्राम तमस्संहतिर्हरिच्चक्रम्[5]।

ततस्तरुतमाल[c]षण्डनि(नी)ले मण्डयत्यम्बुनिधिरोधांसि, अम्बु-धरकदम्बकमेचके कलङ्कयत्यम्बरम्, अम्बुराशिनीरवर्णसवर्णे[6] संवृणवति तरङ्गिणीवारिणी(रीणि), वराह[7]यूथविहारसन्देहदायिनि गाहमाने गिरि-गहनानां(नि), हास्तिकशयनसंशयावहे संश्रयति शिखरिकटकानि, कालभुजङ्गचङ्क्रमणशङ्काकरे करालयति तरुकोटरविवराणि, विश्वस्या-

1. T. निबिड   2. T. मानस   3. T. कन्धरेषु
4. M. T. प्रियमभि   5. T. श्चन्द्रम्   6. T. °वर्णी
7. T. राहु

a. *Cf. H.C.* Ucchvāsa I (pp. 22-3) - अपराह्णप्रचारप्रचलिते चामरिणि चामीकरतटताडनरणितरदने......स्वैरमैरावते ।

b. *Cf. Megha, Pūrva*, 62, कुर्वन्कामात्क्षणमुखपटप्रीतिमैरावणस्य

c. तमालतरु is the more natural form.

(श्रं व्या)प्नुवति शार्वरे तमसि, यत्सत्यं जनारम्(ण्)यमभूतपूर्वमपरमिव बभूव भुवनतलम्। समन्ततस्सञ्चुकोच चञ्चरीकमेचकमम्बुरुहवनमिव हरितायमानं हरितां चक्रवालम्। प्रयेण[1] भूरि(?) भूविवरतललब्धपद्धति समुत्पलातालतः(त्पपाताभितः) तमःपटलम्। ग्रहगणपराक्रमणादवपतित इव पृथिवीतला(ले) रराज राजावा(व)त्त(र्त्त)[a]शिला भोगसन्निभो नभोभागः।

तदानीमदृश्यतामाश्रयति समस्तेऽपि वस्तुनि परम(परं) पुस्फोर तरलरुचिरुचिरस्तारकानिकरः। ततस्तिमिरतरङ्गवाटिकापुष्पैः प्रदोषवेलाकापालिनी(की)[b] विलासकितस्(?)आकल्प[c]मणिभिः अकल्प(?)रोदःकुहरकेदारनि(नी)वाराङ्कुरैः, कामुकमिथुनकन्दर्पकथाकन्दलकन्दैः जगदण्डशुक्तिगर्भमुक्ताफलैः स्फुरद्भिस्तारकैः कालभैरवपरिधानयोग्यधवलभसितबिन्दुशतशबलसन्निवेशं किमपि करिचर्म निर्ममे गगनम्। किंच किन्नरमिथुनकेलिदीपिकाः कैलासकाननप्रान्तेषु मन्मथानलस्य ज्वाला इव(वा) ज्वलं(लन्) नक्त[2]मोषधयः[d]। स्फुलिङ्गा[गु]वलिरिव दिद्युतिरे खद्योताः।

अथ मन्मथमथनमन्दिरद्वारि महिषदमनीवदनपरिपूरणप्रभव(:) प्रभूताम्बोधिघोषगम्भीर(:) म(अ)जृम्भि(म्भ)त विभावरीसमारम्भमाङ्गली(लि)कश्शङ्खध्वनिः। आकर्ण्यतु(त) पुनरुद्र(ल्व)णबाण[e]पाणिघातजलधरगर्जित[सु]सन्ध्यामुरजमार्जना[f]शब्द(:)। मङ्गलाच(चा)रचटुलमात्र(तृ)कुलमणिमयाभरणरणितझणत(कार)कृतान्तरः प्रथमा-

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1. प्रियेण 2. T. उत्तमो°

a. राजावर्त्तः उपरत्नभेदः, diamond of an inferior quality.

b. For the representation of night as a *kāpālikī cf.*
ज्योत्स्नाभस्मच्छुरणधवला बिभ्रती तारकास्थीन्यन्तर्धानव्यसनरसिका रात्रिकापालिकीयम्। (*Kāvyaprakāśa* X. 7)

c. आकल्पः आभरणम्।

d. *Cf. Kumārasambhava* I. 10—
भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः॥

e. बाणः बाणासुरः।

f. मार्जना, a mode of playing on the drums.

(प्रमथा)नां जयजीवेत्युच्चरंन(रन्न)श्रावि महेश्वरारात्रिकसमुत्थितः कोऽपि कोलाहलः। तत्तुमुलसंज्ञासमाहूतास्तदा तु सेवासमुचिताधिकारास्समाजग्मुरमरभणां(टाः)।

देवे(वो)ऽप्यनुष्ठितसन्ध्यानियमविधिरलङ्कृतस्समाचरितनीराजनक्रियस्तात्कालिककम्बो(-लिकीं गो)ष्ठीमधितस्थौ। ततः पश्चिमभागस्थिता निजकरधृतदण्डेन पुण्डरीकेणेव [1]लावस्य(ण्य)तरङ्गिणीप्रवाहस्य, चन्द्रदीपनिर्माणचक्रेणेव [a]द्रुहिण[b]दार्द(र्दु)रिकस्य, कर्पूरकर्णवेष्टनेनेव कैलासश्रियः, शेषकुण्डलानुकारिणा, परिषद्विभूतितिलकेन, क्षीरोदा[2]वर्त(?)वृत्तेन [c]नक्तमपि मं(मङ्ग)लमुक्तातपत्रेण मखा(हा)न्तं देवं सिषेवे महालक्ष्मीः। नत(एक)त्र प(पा)र्श्वे मूर्तिमति(ती) कैलासदेवता शशिमणिनिःस्यन्दनिजुधरो(निर्झरो)द्गार[d]चारुणा चामरवालव्यजनेनापि वीजयामास, इतश्च(इतरत्र) मन्दसमुच्चरितहंससन्देहदायिना देवी मन्दाकिनी। प्रकाशितफणामणिदीप्तयः पन्नगाधिपतयः स्फुटमष्टासु दिक्षु दिदिवि(वुः)[e] दीपयष्टयः। पुरः पक्षयोर्द्वयोस्सप्रश्रयमसेविषथ दिविषद्गणाः। सरस्वती च समुद्भिद्यमाननखमयूखनवमृणालाङ्कुरे शङ्करपदपङ्कजपरिसरे कलभाषिणी हंसी(सि)नीव निषसाद। उपासाञ्चक्रिरे च रु(दु)श्चरतपःप्रभावप्राप्तमहेश्वरानुग्रहा महामुनयः। तदा कदाचिदासीनमवनतपूर्वकायं मुकुलितपाणिम(णिं) पाणिनिमनुशशास शब्दजालानि। कदाचिदवनितलनिहितजानुना जैमिनिना विज्ञापितानि जिज्ञासितार्थानि निर्णयनिगमवाक्यानि। कदाचित्पाद-

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1. T. लोकस्य   2. T. क्षणदा

a. द्रुहिणः ब्रह्मा

b. दार्दुरिकः कुम्भकारः।

c. It is not usual to hold up an umbrella during the night. In fact there is a Tamil proverb ridiculing the upstart who sports such a paraphernalia at midnight.

d. *Cf. Raghuvaṃśa* VI. 60 - सनिर्झरोद्गार इवाद्रिराजः।

e. Perfect of दिव् 'to shine'.

पीठस्पृशमुत्तानाक्षमक्षं(क्ष)पादमशिश्र(क्ष)यत् प्रमाणानि। कदाचिद्गुरुचरणप्रह्वचेतसि प्राकुरुत कणभुजे(जि) पदार्थधर्मान्। कदाचिदन्तिके न्यश्वतः कपिलस्य पञ्चविंशतितत्त्वानि सञ्चचक्षे। कदाचिज्जटामकुटघटितं(ते) (पतत्र्)जले(लौ) प्रकटीचकार योगमार्गम्। कदाचिदन्तेवासिने [a]निषदमुपनि(ष)दं च समुपदि(दे)शि(श) मर्षयत्(महर्षये) सनत्कुमाराय।

तदेवं देवस्समाश्रितानां कल्मषमलवासनां प्रक्षालयं(यन्) दाक्षिण्यरसतरङ्गिण्या दृशा, देशिकस्समुपदिशन् निश्रेयससरणि(णिम्), अरणि(:) स्वयंप्रकाश[य]स्य दुरितदहनस्वभावस्य ज्ञानज्योतिषः, परमकारुणिकः कमपि कालमत्यवाहयन्(त्)। तावता कालांशेन [b]आदिदेश(?)। तद्दर्शनश्रवणसंस्कारादिव प्राचीमुखे प्रथममस्फुरत्कापि कला। शमिततमसा समुद्यता शशिन(ना) समु(दु)पदेशेनेव सर्वा दिशः प्रत्यभासिषत। मुनीनामिव मनांसि समन्(समुन्मु)मुदिरे कुमुदानि। आनन्दबाष्प(पा) इव सस्यन्दिरे चन्द्रकान्तेभ्यस्सलिलबिन्दवः। अदृश्यत निजधुणां(?) रोमाञ्च इव समुमरुदपदेशे(?) निशापि द्रोयमाणा(?) निबृ(भृ)तं निशश्वास।

अस्यां वेलायामखिलरजनीजागरजनितजाड्य इव जातनिमा(?)रुचिरिन्दुरपि मन्दमारुतानि(नी)त[1]मन्दारगन्धवासितामगाहत मन्दरशुभाम्(गुहाम्)। चन्द्रिकाविसरविरामविसृमरतिमिरमलिनानि निमिमीलुरिव हरितां मुखानि।

अथ शनैश्शनैश्शिखण्डी(ण्डि)सुलोचनापाङ्गपाण्डुरे[c] पुरन्दरदिगङ्गना[2]वदन(ने?) चन्दनललाटिका[d]ललिते विलसति, विहा(भा)तवेलाविलासहासावभासिनी(नि) [e]रेखाविन्यासे चरमा चलान्तरितशशधरधाम-

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1. T. न्वित 2. T. ना राक्रमण, gap of three lines.

a. निषदं कर्माङ्गदेवतादिबोधकं वेदवाक्यम्।

b. Obvious gap here but not indicated in the ms.

c. *Cf. H. C.* III. p. 124 - शिखण्डयपाङ्गपाण्डुनी पौण्ड्रे वाससी

d. ललाटिका ललाटस्यालङ्कारः।

e. A word referring to sunlight is necessary here.

ध[म]वलान्तराले[a], बहुलतिमिराक्रमणसङ्कुचितिकान्तिके(?), कूलङ्कषकुविन्द[1](?)नलिनीवारिपूरपरिक्षिप्यमाणसैकत(तासीन?)साल([b]सारस?) कूजिते, तेषुतदम(?) ललितहरितालदलमनोहर(रे) लोहितायति, हरिद्रदहनशमनशिथिलमूलकालागरुधूपमलिने ताम्यति तमसि शार्वरे, (निशा[c])विरतिहृषिततनुरुहबहुलपक्षपुटपरिष्वङ्गशृङ्गारिताङ्गेषु रथाङ्गनां-(नाम)मिथुनेषु, घनसमान(तमाल ?)दलपुटकवाटपिहितपतत्रिषु निष्पतत्सु मधुमदनिद्राशेषा(ष)मन्थरेषु कुमुदमन्दिर(रं)[c] मन्दमन्दमिन्दि-(न्दि)रेषु[d], विकचारविन्दविचरदिन्दिराररशनारणितसंवादिनि विसरति [सरसि] सारसरसिते, सान्द्रसन्ध्यारागरञ्जितैकदेशे, सावशेषचन्द्रालोकधवलव(लाप)रसीम्नि, मेचकमध्यभागे व्यक्तत्रिवर्णे नयन इव दिनमुखस्य नभसि भासमानेऽपि(भि ?)रञ्जितपयोधरे कुङ्कुमाङ्गराग इव दिवसलक्ष्म्या रञ्जयत्यम्बरमरुणमहसि, क्रमेण पुनरुद्गच्छति कुशेशयकुलकुशलक(र)णकौशलजुषि, तोत(कोक)हृदयशोकान्धकारभेदिनि, शथि(श)वृषसिंह[स्]सिरास्तम्भभिषजि गभस्तिमालिनि[e], दृश्यमाने च दश(शत)मखदिशान्तरीय[f]रत्नकौशेयवाससि बालातपे, देवोऽपि विहाय निद्रां [निद्रां] विहारभवनाच्छयनोपधानलुलितमौ(लि)बालचन्द्रः, पर्युषितचन्दनचर्चान्तर[प्रकाश]प्रकाशमानचरी(चिर)स्वापगुणितरक्तराजी-वनयनजीवः(नयनोज्ज्वलः) किञ्चिदलसवलितकरतलावलम्बितामम्बिकाकरतलात्सत्वर(रं) परिजनोपनीतां मणिपादुकामनाक्रम्य चरणाभ्यामेव निश्चक्राम।

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1. T. कविन्दन

a. Owing to the coming dawn there are streaks of light coming up in the east relieving darkness.

b. Could be also मराल.

c. A word meaning 'night' is required here.

d. इन्दिन्दिरेषु भ्रमरेषु

e. गभस्तिमाली सूर्यः। The sun is here described as a physician in counteracting with its warmth the animals like śaśa, vṛṣa and siṃha which had been inactive and stiff in limbs during night.

f. अन्तरीयम् अधोंऽशुकम्, an under-garment.

निष्क्रम्य विहारभवनात् क्रीडामण्टपी(पो)परि भोगचिह्नमण्डनां परिष्वज्य पार्वतीम् अलसललितं बधि(वर्जि)तवति[a] नीललोहिते बर्हि(हि)ने(र्नें)पथ्यान्निरगादन्तरङ्गपरिचारिकावर्गः। अपससार च दूरमुपरतवीणावेणुवाद्यमङ्कणतलात्प्रभातवन्दिगायत्री(नी)वृन्दम्। ततस्तत्र मरकतमणिस्तम्भव्यपाश्रयायाश्शर्वरीकेल(लि)श्रमातिशयशिथिलगायत्रीया(गात्र्या)श्शैलराजदुहितुराबद्धमदश्वितश्(मकरन्द?)शीकरनिकर[ः] शिशिरसुरभिणा कैरवानिलेन नूनमाह्लादिनी निशीथिन्यपि निशश्वास। स(प्र)स्फुरितविशद(ः) द(अ)न्तःप्रहर्षादिव जहास कैलासः।

समयेऽस्मिन् सभा(हा)न्तेवासिभ्यामागत्य नारदमुनिर्नन्दिमुख(खे)न देवाय [b]निजां(जा)गतिं[1] निवेदयामास। तदनु देवेनानुमतः प्रविश्य परिषदि सशिष्यः कृतपा(प्र)णिपातस्सरस्वत्या नातिदूरमासाञ्चक्रे। देवश्च सस्मरणमिवालोक्य 'कुत्र स प्रबन्धः' इति पप्रच्छ। सोऽपि व्यज्ञापयत्, 'देवदेव, व्यासस्य हस्तमध्यास्ते पुस्तक(कम्)' इति।

ततस्ससम्भावनं विभाव्य भारतीं भवो[2] बभाषे, 'कल्याणि, किमाकर्णयाम कवेः कल(भ)स्य[c] कृतिम्' इति। वाणी च विरचिताञ्जलिरवादीत्-'अहो महत्[3] कौतुकस्थानम् अशेषविद्यासम्प्रदायदेशिकस्स्वयमेव महेश्वरश्श्रोता, श्रावयिता श्रुतपारदृश्वा देवर्षिर्नारदः, निखिलनिगमशाखाविज्ञानदेवी(वो) वेदव्यासो वाचयिता, परीक्षकाः पुनः प्राचेतस[d]-प्रमुखाः पुरातनाः कवयः, यदयमनया परशिवभट्टारकपरिषदापि परिगृह्यते प्रबन्धः। केवलमेतन्निदानमुपश्लोक(क्य)स्य नेतुर[ा]नुभावः, अपि वा पावनरमणीयस्य वस्तुनः श्लाघ्य(घ्य)त्वम्[e], अथवा कवेश्चिरन्तर-

1. T. मतिं
2. T. भवोऽपि
3. T. महा.

a. वर्जितवति, having left her.
b. Could be also निजामागतिं
c. Shortened form of the poet's fuller name 'Kālakalabha'.
d. प्राचेतसः वाल्मीकिः
e. Could be also श्राव्यत्वम्

(न)मचिन्तनीयं किमपि सुकृतं, यद्वा यत्किञ्च(न) विनोदित्वमीश्वराणाम्। यद्वा तद्वा भवतु, किमनेन। अहं पुनरिदं विचारयामि-किं तया तप्तं तपस्तदीयया वाचा या मधुस्यन्दिनी मन्दारमञ्जरीव स्वामिनश्श्रवणशिखरमारोक्ष्यति। किमाचरितं तेन शुभकर्मशब्दसन्दर्भेण यः पाकपरिमलवाही कर्पूर इव नाथस्य मुखे वासमाचरति। किमदृष्टमार्जितं तया गद्यगिरा यद्वृत्तमुक्ता मुक्ताहारवल्लरीव[a] हृदयं गमिष्यति देवस्य। ततः परमत्र भवत्प्रसादात्तादृशी(शीं) रचनां मधुधारां रसयतु रसिको जनः। परतेजःपरिभवानभिज्ञा प्रसरतु दे(दि)-वानिशं यदुकुलवरि(वृढ)चरितचन्द्रिका। कविरपि स क(विप?)-श्चिद्भवतु करुणया भवत(:)। स्वा[द]यत्ते[b] हि गौरवलाघवे वस्त्र-(स्तू)नाम्। पश्य भवत्परिग्रहाद्बालेन्दुरेव वन्दनीयः समजनि, जगत्यां [c]भसितमेवाभवद्भुवनरक्षा। त्वत्कटाक्षव्यतिरेके करे) पुनर्दक्षो[d]ऽपि समपद्यत पशु[e]प्रायः। विष्णुर(म)पि कदाचिद्दम्भोलि[f]-पाणिस्तस्तम्भे। तदू(द्यू)यमेवैतद्गुरुगु(कु)रुत। किञ्च काव्येऽस्मि(न्) कुमार(रा)पदानमिति पार्षदानां, स्वामिचरितमिति त्रिदिवौकसां, राजवृत्तमिति तपोधनानां, वत्सक्रीडितमिति देवपादानां, स्वामिभक्तिपरवशस्य शिश्रज(शिशोर्)[g]जल्पितमिति ममापि प्रीतिर्भवेदेव।

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a. *Cf.* Brahmā's words to Durvāsas in *H.C.* I-अनुचिता खल्वस्य ते मुनिवेषस्य हारयष्टिरिव वृत्तमुक्ता चित्तवृत्तिः।

b. स्वायत्ते ईश्वरायत्ते

c. भसितं भस्म, the holy ashes.

d. दक्षः प्रजापतिः कुशलश्च।

e. पशुः सारङ्गः प्राणी च।

f. दम्भोलिर्वज्रम्।

g. A reference to the S'aivite leanings of the author Kālakalabha, who is considered the same as Sārasvata in

देवस्तदाकर्णनेन अनुगृह्णातु काव्यमित्युक्तवत्या(यां) [म] हा(भा)रत्यां भवानीपतिः भ्रूविक्षेपसंज्ञया व्यासं विलोक्य वाचयेत्यादिदेश ।

अथ कृतपशु(पति)प्रणामः पराशरात्मजः[a] प्रकामदर्शनीयम् इ(शु)भरेखा[b]विन्यासलक्षणमिव पाणितलस्थितम्, अमलगुण[c]निबद्ध-मन्तःकरणमिवात्मीयम्, मुकुलि(अङ्कुरि?)तबिन्दुचित्रं[d] चित्रशाली(जाल)-मिव विद्याविनोदस्य, चतुररचितपत्रलेखं[e] कपोल[न]मिव साहित्य-संप[ा]दः, कज्जल[f]मनोहरं चक्षुरिव सरस्वत्याः, प्रतिनवसन्निवेश(शं) स्कन्धावारमिव वाङ्मयस्य, विविधपुष्पलाञ्छितमुपवनमिव शब्दपरि-मलप्रसुद्भवस्य, सुभाषितरत्नकोशम्, उद्रय(उन्मुद्रय) पो(पु)स्तकम्, अन्तःखर(कर?)नखरवेणिकाव्याजाद्ग्रन्थरसनिष्यन्दिनीमिव,अशुविघट-(?)पाटलिमसंपर्कात्सूक्तिसुधासेकसमुद्भिन्नकिसलयामिव, हरितकुश-पवित्रिता(ङ्गुलि)श्यामलिमानुषङ्गेण कु(क)चित्काव्यामोदलोभ-लीनमधुकर(रा)मिव लक्ष्यमाणामुत्क्षिप्य [g]कबलिकामेकाम, अलक्षि-ताक्षी(क्षि)भ्रूविकारमनाहिण्डम(मान)(क)न्धराबन्धमनतिद्रुतविलम्बितम-

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a. *Cf. H.C.* III, the 'Pustakavācaka' called Sudṛṣṭi taking up and reading the *Vāyu Purāṇa*.

b. रेखा is the line drawn in the ms. and also the lines found in the hand of Vyāsa.

c. गुण, the string tied round the ms. ; the qualities of Vyāsa.

d. The spots found in the picture and in the ms.

e. The flourish in writing the letters in the ms. ; the designs drawn on the cheek.

f. The ink used in writing ; the collyrium applied to the eye.

g. A bunch of the mss. leaves. *Cf. Harṣacarita* III. p. 123 (Kerala ed.): कतिपयपत्रलघ्वीं कबलिकां and the commentary thereon– कबलिकां पत्रनिधानकवलिकाम् । कबलिकेति पत्रबन्धश्च उच्यत इति केचित् ।

(न)त्युच्चमन्दं(न्द्रं) [मन्दं]मध्यमे स्वरे मधुरमवाचयत्[a]।

अस्ति समस्तद्वीपविख्याता समुत्तुङ्गसालचक्रवालपरित्र(वृ)ता, गभीर[परि]परिख्या(खा)सलिल[शि]राशिपरिक्षिप्ता मातृकेव मेदिनी-निर्माणस्य, मारुतवशचलित[1]शताङ्ग[b]शतप[ा]ताकालास्यशालिनी, खरतरतुरगखुरमुखरमुखरिता, द्विरदमुद्रि(दि)तमधुकरारब्धगीता सङ्गीतशालेव राजलक्ष्म्याः, प्रतिदिनमयत्नोपचीयमानविभवा दिष्टि[2]वृद्धिमिव[c] बहु(त्रिभु?)वनस्य, रसिकोपभोगयोग्या यौवनावस्थेव जम्बूद्वीपसम्पद(ः), सर्वमङ्गला[d]ध्यक्षिता[3] तुहिनगिरिमेखला विक्रमकेसरी(रिणः)विहास्यदुग्धावस्थाना(?) विन्ध्याटवी वीरकुञ्जराणां, सकलदेवता[या]भ्युदयकारिणीश्वरशक्तिः विश्वाश्चर्यविशेषप्रवृत्ते(र्त)नस्य, अशेषजनाभिषिक्त-(भीष्ट ?)वरारोहा(वरदोहा?) रोहण[e]स्थली सर्वरत्नानां, सुधाधवलतया मन्दरगिरिशृङ्गाण्यनङ्गीकुर्वद्भिः, ईश्वराधिवासतया कैलासशिखराण्यपहसत्(द्भिः), सौम्यदर्शनतया विस्यदधद्भिः(?), अम्बरपुरीव[ा]रतनुचरणहंसकस्वानवाचालितैः क्षीरोदैकदेशशुचिभिः [f]पुरुषोत्तमशयनोचितैः

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1. T. शशाङ्क   2. T. दिष्ट°   3. T. °ळाद्ध्क्षिता

a. Cf. Vālmiki *Rāmāyaṇa*, Kiṣkindhā, 3. 30-2. Rāma's tribute to the delivery of speech by Hanumān.

b. शताङ्गः रथः

c. अभ्युदयसमृद्धिः। दृश्यतां कादम्बरी "यस्य दिष्टिवृद्धिमिव शुश्राव" (p. 111 NS Press. edn. 1912); "राजकुले दिष्टिवृद्धिसम्भ्रमो महानभूत्" (p. 141, *ibid.*) तथा हर्षचरिते च - "यश्च......अवस्कन्दयति दिष्टिवृद्धिम्", "दिष्टिवृद्धिरिव रतेः" Kerala edn. pp. 176, 178.

d. सर्वमङ्गला पार्वती।

e. रोहणः, a mountain famed for precious stones. *Cf.* Subandhu's *Vāsavadattā*, the description of Kandarpaketu; रोहणगिरिं सकलगुणरत्नसमूहस्य.

f. पुरुषोत्तमः विष्णुः, नरश्रेष्ठश्च।

शेषफणामण्डितल(मण्डल)वलक्षैः मणिप्रदीपप्रकाशपि(पे)शलैः महाप(प्रा)सादैरुपशोभिता, भूषारत्नप्रभापूरेण बहिरपि परिजनमनुरञ्जयद्भिः स्फुरद्वीणा(द्विश्राणन[a]?)यशसा परिभोगाङ्गगन्धेनेव ककुभः परिमलयद्भिः, मधुरेण (व)चसा स्वाद(दु)भोजनेनेव भृत्यान्तर्पयद्भिः, स्व(स्वो)पकारी(र)मिव परापकारं विस्म(ा)रयद्भिः, निजगुणानामिव परदोषाणां प्रख्यापनादपत्रपमाणैः, अर्थितायितेन(?) अर्थिना(नां) [1]शुद्धेन(?) मनोरथान्सम्पूरयद्भिः प्रभुभिरनेकैरधिष्ठिता, मदकलहंसमन्दगमनाभिः अरविन्दलोचनाभिः केलिदिवमकाभिश्च(दीर्घिकाभिश्च) निषा(ष्पा)दयन्तीं(ती), निर्वृति(तिं) निशामयताम्, नितान्तगीतां (शुद्धान्तगाभिः?) तथा(?)ननालोकाभिः कुलाङ्गनाभिर्मणिदीपिकाभिः प्रकाशयन्ती वेश्मानि, नित्यमुपकारैकनिरतैः कु(के)दारैरुद्यानतरुभिश्च प्रार्थितं फलमविधिना(तिथीना)मर्पयन्ती, विविधवस्तुविचित्राभिर्विपणीवीथिकाभिः काव्यकथाभिश्च व्यवहारान्प्रवर्तयन्ती, प्रतिभवन(म)विरतवदान्यानां इ(दान)पङ्क(कि)लप्राङ्गणनिमग्नपादां[2] करिणीमिव श्रियं निश्चल(य)न्ती, शरदमलवलाहकविशदां त्यागद्रल(ध्वज)तुकु(दुकू)लपटीमिव कीर्ति(र्तिं) दिगन्तेषु प्रसाद(र)यन्ती, प्रमदवनवाटिकानिवारितकलिप्रवेशा भूतलगताप्युपरिभवन्ती भृशममरावत्या[ः] समं भोगवत्या वर्तमाना, दक्षिणापि अलकायाण(याः) परमुत्तरेति विहार्य(व्यवह्रिय)माणा, विद्याग्रन्थ(रम्भः?) वैशर्घ्य(वैदग्ध्य)स्य, रसायनं कुटीर(कुलीन)धर्मस्व(स्य), विरस्य(?)उत्कर्ष(स्य), लाभस्थानं प्रहर्षस्य, आयू(हु)तिभूमिरघानाम्, आपा(वा)प[b]क्षेत्रं शीलशालि(ली)नाम्, आलवालभूरहङ्काराङ्कुराणाम्, आपानगोष्ठी मदोल्लासानाम्,

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1. M. शुद्धेन 2. T. दांतविपणी

a विश्राणनं दानम्।

b. आवाप, sowing of the seed.

आकर्षणयन्त्रमैश्वर्यस्य, विशाला सन्निवेशेषु, विदिशा सततमगरुधूपान्धकारैः, अयोध्या प्रतिघा(भू)भुजां, द्वारवती दुर्लभं दुर्व्यागमेषु(?) मधुरा सर्वप्रकारैर्धोरसमुद्रा[a]भिधाना राजधानी।

या नित्यमैश्वर्यमदमिवाविष्कुर्वती, हसन्तीव श्वेतायमानैरातपत्रैः, नृत्यन्तीव शिञ्जानभूषाकलापकिङ्किणीकैः तुरगवल्गितैः, गायन्तीव विरु(व)द्भिः गन्धगजचन्ध(?)षं(षट्)चरणैः, चू(घू)र्णतीव पवनवशरचरित(वशरचित)रेचकैर्निकेतनकेतुचीनांशुकैः।

यत्र च सततविमुक्तकरपू(वमथु)शीकराः कराः करिणां राजमार्गरजः प्रशमयन्ति, तथापि तत इतस्संचरति(न्ति) केऽपि तोयकर्मान्तिकैः(काः) मितूरिका:[2](?)[b] स्मितसुधैव वरवधूनां धवलयति धाम(मा)नि, तदपी(पि) तिम(भित्ति?) विलिम्पन्ती(न्ति) चपलपाणयः पललगन्धाः(?)। मन्दिरमणितोरणमयूखा एव विशिखासु विरमयन्ति शार्वरं तिमिरम्, अथापि कति कति दीप्यन्ते प्रतिवेदिकातलं प्रदीपाः।

यत्र च अधर[त्र]चक्रमशोकपल्लवमलक्तकद्युतिरित्यनर्थान्तरम्। विलोचनविलसितं कुवलयवलनमुपालीनपरिवर्तनमिति पर्यायः। आननममृतभाजनम्बुरि(रु)हमित्येका जातिः। केशपक्षो बहुलपक्षान्धकारं(रः) मयूरपक्षसञ्चय इत्येकः पक्षः। किं च तासां चञ्चलेषु [सत्]

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1. T. शर्मा.°   2. T. मित्तुन्तिका:

a. The *G. K.* consistently refers to the Hoysala capital as Dhorasamudra. Kannada inscriptions mostly have the unaspirated form Dora°; and Tamil inscriptions, Torai, and Turai. If it is Dvāra° it wsuld fit in with the traditional descent of the Hoysalas from Yādavas, and the name Dvāravatī occurs in the Sanskrit inscriptions of Hoysalas.

b. A word meaning 'with water-cans' is required here.

स(सु)लोचनाश्लेषु चापलेन कुसुमचाप(पः) सञ्चिनोति पञ्चशरी[र]म्[a]। शिशिरसुरभिणी(णि) विसरति निःश्वसिते इन्त वासन्तिके मासि विलसति मन्दं चन्दनानिलः। वद(न)लावण्येन परिभूतमपरं वा(?)[1] रात्रौ[2](गात्रो ?) राकासु पुनरपि पूरा(र ?)यति जवदुलि[3]न्दुः (जवात् कला इन्दुः ?)[b]। यदि कदाचिदेता विशेयुर्विहाराय[ा] वापीवारिणी(रीणि)[4] वराननास्तदा परमापद्येत द्वैराज्य[c]-मम्बुदा(जा)नाम्। यदि च कदाचिदालोकयेयुर्विलासपरीतैर्विलोचनापाङ्गैस्तदा नियतमावत(हे)देकतुलाद्युत(धृति)मवत(तं)[ले]-सोत्पलानाम्। यदि वा कदाचिदालपेयु[5]स्सहसा सममालीजनैस्तदा वर्तेत दुर्निवारो विवादः परिवादिनीनाम्[d]।

कास्य(तस्या)[e]मधिवभूवु(बभू?)र्भुवनतिलकभूताः, यदुवंशशुक्तामणाय(णयः), सद्वृत्ता नित्यम्, आदौ वदात(न्)यगणनायां, मध्ये न्यायप्रवृत्तीनाम्, अ(व)साने विद्विषां तिष्ठन्तः[f], किञ्च मनसि

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1. T. वो 2. M. वारात्रो

3. M. पुलिन्दुः 4. M. T. वापितावारिणी 5. T. आलापैः

a. शराणां समूहः ताम्।

b. The idea is clear but the words cannot be restored. What the poet means is that the moon who is deprived of his lustre by the beauty of those ladies gets himself quickly replenished at every full-moon night.

c. द्वैराज्यं, a dominion divided between two persons. *Cf. Mālavikāgnimitra* V. 12/13—तत्रभवतोर्भ्रात्रोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि।

d. वीणानाम्

e. तस्यां घोरसमुद्राख्यराजधान्याम्।

f. आदि first and pre-eminent; मध्य middle and just; अवसान termination.

महत्तराणां, मनोरथे महिलानां, मुखे महाकवीनां, मौलौ महीपालानां च[a] घतामान[1](वर्तमानाः?), चित्रमेकच्छत्रच्छायया हरन्तः तापमखिलानां प्रमा(जा)नाम्, आजानुलम्बिभ्यामालम्बमानाश्चतुरन्तशोभिनीम् उखा(भा)भ्यां भुवं भुजाभ्याम्, तिसृभिश्शक्तिभि[b]श्च दध(ह)सु(न्)तः पर[2]वहूनि[3](बलानि) षष्टिधानि(?), धनुषा सह नमयन्तः स्तन्धय(स्तब्धा)न्, दूर्वां(भ्रुवा?) सह भङ्गरव(य)न्तः प्रतिभटविभूतिम्, असिना सह विकोशयन्तः प्रतिकूलान्, कुलाचलस्थितिशालिनीनां कुमारिकाणामिव कुम्भान्[c] गृह्णन्तः, स्थलकमलिनीमिव कमलां करवालधारासलिलेन वर्धयन्तः, प्रतिविजययात्रमाक्रीडमाना वैरिगिरिदुर्गेषु, पुरो[4]कपयामिव(?) विन्ध्याटवीं हरमाणां(?) बाह्व(ह्या)ङ्कण[ा]मिव निश्शङ्कमाकुलयन्तः काश्यपीचक्रम्, स्वनिवासशाखान[ा]गराणीव गणयन्तस्समरं(न्त)तः प्रतिसाम्नत(सामन्त)पत्तनानि, पुटभेदकटक(कानीव) कटानीव(कट)निजदल[5](निर्गलद्?)[d]गजमदबिन्दुभिर्विक्र(स्र)[e]यन्तश्चतुरुदन्य(व)दम्बूनि, प्रतिबिम्बमपि दर्पणगतं प्रतिपद्यमान(नाः) द्वैराज्यापातनम्, रजनिकरेऽपि राजशब्देन दूयमाना(ः), स्थावराणामपि धराभृतां कटकेष्वमृष्यन्तः खड्गि[f]विक्रमम्, वीरभद्रे

1. T. हतामान
2. T. परं
3. M. बंह्वांगि
4. M. घुणक°

a. तिष्ठन्तः is understood here.

b. Prabhu, Mantra and Utsāha S'aktis.

c. Kumbha refers to the head of she-elephants of the quarters as well as the breasts of maiden for which they form stock comparison ; but a word for she-elephants like 'Kareṇukāṇām' is wanting in the text.

d. The reference is here to the temple (कट) of the elephant from where ichor flows.

e. Making the waters smell with the ichor.

f. खड्गिन् armed with a sword; a rhinoceros.

बीरवार्तया व्यथमाना(:), नैकातपत्रान्तरितप्रतापास्तपनमपि उपालभमानः(नाः), पूर्वदिङ्मात्रसन्तुष्ट इति पुरन्दरं निन्त(न्द)न्त[a]:, जलप्रतिपक्ष इति ज्वलनमवजानन्तः, परोक्षमपहरति परप्राणानिति पितृपतिम्[b] (अ)पवदन्तः, क्वापि कोणेंधित(?) इति कौणपाधिप[c]मधिक्षिपन्तः, सततजलमुर्व्य(मध्य)वासीति वरुणं विगर्हमाणाः,[च] चपलस्वता(भा)व इति पवनमवमन्यमानाः, शुङ(?) गोपायिता निधीनामिति गुह्यकेश्वरमशुर्द(श्रद्द)धानाः, तपस्विन इति रुद्राननाद्रियमाणाः, वाग्मिनोऽपि मूकाः पदावि(पराप)वादेषु, धीरा अपि भीरवः परलोकात्, प्राज्ञा अप्यनभिज्ञा परापराधानान(म्), आहवगहनमहामृगमृगयाविहारिणः, पुराणवार्धि(पार्थि)वयशम(शः)-पानशौण्डाः, चण्डवसुन्धराधिपकबन्धताण्डवावलोकविदो(नो)दिनः, समरविजय[र]लक्ष्मीविलासरसिकहृदयाः भोयसलाम(लाः) महिता महीपतयः।

तेषु कश्वि(श्चि)दपश्चिमश्शूराणां रणनिहतनरपतिनिवहरुधिरधाराधोरणी-धातुनिजधर(निर्झर?)विसरणविमानि(विसरणानीव?)[d] वैरिगिरिदुर्गाणि विरचयन्, कु(क?)रुणविसरदुरस्ताडनदनिराग(नादतिराग?)-निर्मल(निर्मित?)नवाङ्गरा(गा)णि रिपुवराङ्गनाकुचस्थलानि कुर्वन्,

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a. From here the Hoysala rulers are described as excelling Indra and other divinities in charge of the eight quarters.

b. पितृपतिः यमः।

c. कौणपाधिपः निर्ऋतिः।

d. After धातु it is not clear. The flow of the blood of the enemy-kings killed by him make their mountain fortresses appear as if they are spread over with the streams mixed with red mineral earth of the mountain.

प्रकटितविकटसिंहासनानि चपलचमरीवालच(चा)पलानुचरितविविध-पत्रवल्लीवितानपल्लवानि, पार्थिवास्थानमण्टपानि माहिषि(षी)पादाक्रान्तमणिकुट्टिमानि, कुरङ्गलोचनापाङ्गकुवलयितपर्यन्तान्यन्तःपुराणि, विततवेणुवेत्रलतादुर्गमाणि द्वाराणि, [a]मदावलमदपरिमल(मिल)दलिकुलसंकरि(लि)तानि बाह्याङ्कणानि [b]बहुप्रजाकीर्णानि च राजपथान्तराणि यथापुरं विनश्वरेष्वपि पर[c]प्रदेशेषु प्रदर्शयन्, मुहुर्विहितबन्दिगृहाणाह्मितमवक्षिभ्रद्(?) अन्तःपुर[न्]महिलानां विकचकल्हारगन्धिनीं बलात्कृष्टां कबरीं कलिन्दकन्यकामिव तनुतरङ्गां गङ्गयेव सङ्गमयन् विमलया करनखमयूख[d]वेणिकया, खरनखरपाणिः पराक्रम्य केसरीव[e] दारयन्, अनेकानि [f]प्रत्यनीकानेकपानां[g] कुम्भस्थलानि दम्भोलिरिव दुस्सहसम्पातशटङ्गाणि भञ्जयन्, प्रतिभूभृतां पृथुभ[ा]रतभगीरथप्रतीकमूर्तिर्वीरलक्ष्मीविहारवल्लभो बल्लालबुरु(ब्रनु?)नारसिंहो नरपति(ः) चिरमशिष्ट(ष)दे(द)शेषाम(षां) भुवम्। तस्य राज्ञस्सहरिचन्दनाङ्गरागलक्षणेन लक्ष्मीचरणलाक्षारसेन नियतमरज्यत वक्षस्थलम्। केवलं लोभा[1](?)लोकेन कैटभारेरातपत्रमुक्तामपृ(ण्)यपदेशेनानरत(?)शरीरलावण्येन विशदरुचिरशोभमभ्र(मभव?)दाननं दशनमयूखराजिभी(भिः) [रु]।

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1. M. लाभा

a. मदावलः गजः।

b. बहुप्रजः सूकरः, मुञ्जतृणं वा।

c. परः अन्यः अरिश्च।

d. वेणिका श्रेणिका वेणी च।

e. The comparison of the king to a lion is apt in as much as his name is Narasimha.

f. प्रतिगतः अनीकं युद्धमिति प्रत्यनीकः शत्रुः; प्रति (every) अनीकं सेना च

g. अनेकपः गजः।

कदाचित्कृष्णाष्टम्यामष्ट(ष्टा)दशद्वीपविख्याता(तो) वरदानापादानं देवदानं(?) निमीलितनयनः कृतनियतिरतिष्ठत्। तस्यां वेलायां संप्रकाशयन्ति(?) [1]निशीथे वीत्रासानि किं वेलामवनितले विश्ववते श्वेतायमानवियति विहान्त्यामिव(?) विभावर्याम् अचिन्तितम्, आयान्तमन्तिके(कं), काञ्चनकमल[काञ्चन]परागगौरं गोरोचनाङ्गरागरतमिव, किञ्च[2] कुञ्चितनि(नी)लेन [a]कुन्तलाञ्चलेन लोचननलिनलोभाभिली[3]नभ्रमरपद्मक्ति(द्धति)[b]भ्रमावहेन भ्रूदेशालम्बिन[ा]मम्बुधरशकलमेचकेन चुम्बितानेन्दुविम्बम्, आलम्बिताक्षमालावलयक्षालितेन मौक्तिकालोकेन नैकविद्याधिगमलब्धसंस्कारमभिषिञ्चन्तमिव[4] दक्षिणं श्रवणम्, इतरदवतंसकैरवकलिकापदेशादर्चयन्तमिव, सन्ततजपाभ्याससहचरीं सन्ध्यामिव बन्धूकलोहिनीमधरप्रभाम(मु)प्र(प)दर्शयन्तं, हृदयपुण्डरीकगगन(गहन)विहारहंसस्य चण्डीपतेश्चूडाशशाङ्कचन्द्रिकामिव मुहुः प्रसादस्मितप्रभामुद्गिरन्तं, किञ्चिदुद्भिद्यमानेन श्मश्रुणा श्वै(ऐ)श्वर्य(द्विप)मदलेला(खा)यमान[न]कपोलभागं प्रदर्शयन्तं, कण्ठावसक्तया पर्यन्तविद्यया स्वयंवरस्रजापट्ट(हठ?)-योगसूत्रपट्टिकया प्रकटितवक्षःस्थलविलासवैकक्ष्यकं वामांससन्दानितां कक्षावलम्बिनीं भुवनरक्षानिवासशालां शार्दूलचर्मनिर्मितां [अ]भस्माधारभस्त्रिकां बिभ्राणं[ा], सव्येतरेण तरुणतामरसशोणतलेन पाणिना प्रत्यूहानामशेषसिद्धिकेदारतटङ्करीवाणां([c]कडङ्गरीयाणां) निह(र्ह)रण(णा)येव मा(वे)त्र[ा]यष्टिमावर्तयन्तीं(न्तं), मारुतविजययोग्या(यं)

1. T. निशि देवी
2. M. रेंच
3. M. T. लोहाभिरो
4. M. T. चिश्रभीव

a. कुन्तलस्य अञ्चलेन प्रान्तेन

b. पद्धती पङ्क्तिः।

c. कडङ्गरीयः an animal fed with straw (कडङ्गरः)

कृशतरोदरं रमणीयदूरका(दक्षिणा ?)वर्तमुद्रानिभेन नाभिमण्डलेन मण्डितमध्यं, विचित्रचित्रकाय[a]कृति(त्ति)निवृ(वृ)त्तकौपीनकर्कशोरुम्, अनतिकृत(श)स्थूलजङ्घम् अम्रि(ङ्घ्रि ?)सरोजपाटलिम्ना पुरःप्रसर्पतास्तीर्णपट्टांशुकप्रच्छदपटायामिव पृथिव्यां सञ्चरन्तं कञ्चन सिद्धयुवानमद्राक्षीत् ।

दृष्ट्वा च तं, सिद्धं मनोरथममंस्त । कदवस्मि(तदुत्स्म)ताव-लोकनविस्मित[ा]स्वान्तस्सम[ा]चिन्तयत्—'अहो महदिदमद्भुतमपूर्वमनुभूतं, यत्प्रथमावलोकितमपि प्रत्यभिजानात्येनमन्तरात्मा । अपरिचितेऽपि परिचित इव विश्वस(सि)ति हृदयमार्द्रीभवत्यन्तःकरणम् । यत्सत्यं महतामयमनुभवो यदसंस्तुतमपि वस्तु सहसात्मसात्क्रियते ।'

अपि चैतन्मनोरथानुकूलं कस्याश्चित्सौधतलस्थिताया धामनि संवर्धितं केलीचकोरमाश्वासन्त्याः काचिदुदचरद्गाथा—

'अनुभव चकोर कुशलं विकसतु तव शोकमुकुलित(तं) नयनम् ।
अमृतमयमूर्तिरचिराढुदयति जगतां सुखावहस्सोमः[b] ॥'

आर्यामिमां मुदितेन मनसाभिनन्दि(न्द)तो गि(घ)रेन्द्रस्य प्रियतमावचननिशमनायेव श्रवणमभिससार दूरविकसिता दृष्टिः । निशम्य च निर्भरानन्दमन्ध(थ)रं नृत्यदिव दक्षिणमक्षि पस्पन्दे । पुत्रभारु(?)[c] परिष्वङ्गमङ्गललोभादिव पुस्पो(स्फो)र समुचि(च्छ्रि)त-भुजशिखरम् ।

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a. चित्रकायः व्याघ्रः ।

b. सोमः चन्द्रः नरसिंहसूनुः सोमेश्वरश्च । The 'cakora' of the first line is king Narasimha, observing austerities and filled with grief due to his not having any child until then.

c. It may be पुलकभारेण

समयेऽस्मिन् उत(द)स्मयत इव किञ्चिदञ्चितद्विजराजो ननागैन्द्रमाशामुखम् । अथ शनैश्शनैरुदितमुदयशैलशबरचर्म-फलकपरिस्(ष्)काराजताधि(धं)चन्द्रेण, शर्वरीविलासकर्णावतंसकेतक-बर्हेण, गगनप्रसाधनपटीरशुक्तिपात्रेण, रमणीयकुटिलकोटिना, शार्वरतिमिरशादशातनशातशङ्कु[ला]शङ्कर(ङ्का)कृता, मानिनीमान[1]-मातङ्गमस्तकविमर्दि(र्द)[मद]नमृगपतिनखरभङ्गुरेण, कालकलङ्ककस्तूरि-काबिन्दुसुन्दरेण, शृङ्गारदेवताललाटपट्टानुकारिणाष्टमीचन्द्रेण, क्रमेण कालान्तरजर्ज[रज]रति(रित)कालकम्बल इव जगति(?) वहलतां(?)[a] शिथिलसन्निवेशे निशीथतमसि, तिमिरसम(सं)भेदिनि जम्बालिताम्बु-सन्निभे नभम(भः)कटाहं कलुषयति मलिने चन्द्रातपे, मद(न्द)-मन्दम(न्दं) रूपमात्रेणाविर्भवत्स्वदूरस्थितेषु पदार्थे(र्थे)षु, [2]प्रायश(शः) (अ)पृथग्भाव[3]भाविष्कुर्वाणेषु प्रमदवनशाखिषु, चलवश(?)सूचनीयासु [4]कृच्छ्रमालोच्य(क्य)मानासु छायासु, सव(र्व)त्र संशयोत्तरं वर्तमाने चाक्षुषि संवेदने(ऽपि) भ्य(व्य)क्तमुन्मिषन्तीषु सकल[सं]व्यक्तिषु, सुर(त)विरतिसुखसुप्तानां मत्तकाशिनीनां निःश्वसित इव समुच्छ्वसति यूथिकामोदमेदुरे[b] मरुति, प्रच्छायशीत(?) शोभनं शकुनं यत्पावनरमणीय[मेक]मेतदालोकनमतं(तः) मान[5]नीममेतन्मानयाभीति मन्यमानो महीपतिः कतिपयानि पदानि प्राञ्जलिम(लिः) प्रत्युज्जगाम ।

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1. T. Omits मान
2. M. वायस T. पायस
3. M. भाग°
4. T. शुभ्र
5. T. चाक्षुष
2. M. मानिनी

a. May be भजति शकलतां

b. *Cf.* Bāṇa, *Harṣacarita* III beginning, यूथिकामोदिनि

सोऽपि प्रसन्नमुखरागस्सस्मितमावतोषे([a]मावभाषे)—'भद्रं भवतु भावुकं भवतः। आयुष्मन्, अवै(वे)हि मां सलकुलकन्दलीकन्दचन्द्रापीडलाञ्छनस्य चतुरङ्गीचर्याविचक्षणस्य गोरक्षनाथस्य दाक्षिण्यभूमेरद्भुतानन्दसिद्धपादस्य अन्तेवासिनः(नं) सुराष्ट्रसोमनाथसपर्यापरं परमानन्दसिद्धिनामानं कमपि तापसम्। प्रेक्षितोऽहं प्रभात एव प्रभासवासिना भोसलवंशप्ररोहपीयूषवर्षवलाहकेन होसलमहीपालानुग्रहकारिणाद्भुतानन्दसिद्धिपादेन। मदन्तरितेन च निवेदितं विश्वायुषे-'मा विषीद पुत्रेषणया। वत्स, भवत्सपर्य[ा]या चिरप्रयुक्तया प्रसन्नः सोमनाथः। प्रतिपदिव(दी)व त्वत्प्रियायां का(कला)वत्यां कलयावतरिष्यति। तद(दि)तःपरमुपर्युपरि समाराधयि(य)तु भवान्भगवन्तम(तम्) भूतभावनं भवनीपतिम्' इति। आज्ञापितं च साम्प्रति महाभागेन-'त्वमद्य विद्यया दूराध्वलङ्घिन्या गच्छन्नन्तरा शार्दूलसरस्समीपवासिने कृत्तिवाससे प्रणम्य तदङ्गरागमङ्गलावभांभ्रत(मङ्गलभसित?)मुपहर बु(भू)भुजे। तस्य पुत्रकामा पत्नी चोपयुञ्जीत' इति। 'तद्गृहाण महाराज, मुनिहृदयमुकुरशोधनं, शिवभक्तिकेतकीविकार(स)केसरसरणिपङ्कपरितिरस्कारकेलीम्(सरणिम्, अङ्गपरिष्कारधूलिम्?), अलिकदुर्लिपिपरामर्शपरागम्, अशेषदेशिकप्रसादकर्पूरपांसुम्, अखिलसम्पदाकर्षणचूर्णम्, अपर्णाकुचकलशमृगमदामोदमात्रं[1](?) जगति(त्)त्रितय[2]पावनं, भवाङ्गरागोपयोगपावनम(नं) ह(भ)सितम्' इत्यवधायित(इत्यभिधाय) तपोनिधिर्भस्माधारमस्त्रिकायास्समुत्क्षिप्य [b]रक्षां ददौ। महीपतिरपि 'महानयं प्रसाद' इति

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1. M. मत्रं   2. T. जगति त्रय°

a. A word meaning 'spoke' is required here.

b. रक्षा holy ashes.

सप्रश्रयं पाणिना जग्राह। एवमाश्वास्य मनुजाधिपं [a]अस्मनि[1](?) तिरस्करिणीं विद्यामादध्रे(धे)।

अथ नरेन्द्रोऽपि महेन्द्रजालदर्शनादिव विस्मयमानमानसो महानिधानलाध्निव(लब्ध्येव?) हृदाहृष्य[ा]त्। ततः प्रदेशान्निवृत्तस्तदानीं निश्शब्दनिखिलोद्यानपालनिकेतनेन, निषण्णशकुननिष्पन्दनीडविटपिना, निभृतमीनकुलनिर्विकारसारसाम्भसा, गसल(भसल[b])-विरतविरुतिमूकाशोकशाखिमञ्जरीकेण, राजहंसविहारविरहनिराकुलकमलजागरेण(कमलाकरेण?), नगरनिरुप(नगरोप?)वनपथेन,प(प्र)विश्य पूरिम(पुरीं) विविधविपणिव्यापारदीपिकाप(नय)सान्द(न्द्र)चन्द्रालोकेन, पौरजनसम्बाधाभावार(द्)विपुलतरेण नरपतिमार्गेण गत्वा पूर्वसङ्केतितैः प्रतिवा(हा)ररक्षितै(भि?)रवेक्षितस्समाससाद सदनमात्मीयम्।

अथ निजनिवेशन(नं) निभृतमपि निविशमाने नि(वि)शामधीशे तं(तदङ्)गरागपरिमलाभिज्ञानजनितहर्षः प्रविश्य कक्ष्यान्तरप्रांक(ग)णे मुहुर्मुहुः व्रंहियामहसे (बृंहयामास हस्ती)। परिसरात्तसादिलि[2](प्र)स्तुतयवस[c]विक्षेपः प्रतिक्षणं ग्रासाभिलाषि(षी) खुरमुखेन कुट्टिमतलं वह्लभ(व्यलिखत्?) तुरगः। मृदुतरपदशब्दमात्रशिथिलमन्दस्वपू-(स्वापा)स्सपदि सधुं(हुं)कारमुच्चैरू(चेरुः?) खल्लूरि(र)कमारक्षि(क्ष)काः। सरभससमुच्चलितयामिकसुभटचेलाञ्चला(व)र्जितशिखाः प्रणेमुरिव पृथिवीपतिं प्रदीपाः।

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1. M. अस्मनी   2. T. दि

a. A word meaning 'himself' is required here.

b. भसलः भ्रमरः।

c. तुरगादनीयतृणविशेषः

इति सरभससम्भ्रमसमुत्थितमखिलमपि परिकरं स(क)रसंज्ञया निवारयन्नन्तर्निविश्य शयनशालामन्तःपुराभिमुखमयासीत्। तदनु तं प्रयाभं(न्तं) प्रमथ(थम)द्वितीयतृतीयक(क्र)माह(ग)तास्तिथय इव तिथीशं पर्यवारयन्वाराङ्गनाः।

तत्र काचि(काश्चि)द्गन्धतैलसुरभिकरदीपिकाः करण(करेणव) इव पुष्करग्रीवित(रोद्गृहीत)फुल्लपङ्कजाः करिणां(णं), काचित्(काश्चित्) करवालपाणयः पटीरलता इव परिग्र(गृ)ही(त)पन्नगाः प(पा)रिजातपं-(जातं[a]), काश्चित्परु(परिगृहीत?)वेत्रवेणुविदलविषमाः पर्यन्तभुजा(व) वि(इ)व [न]घना(?) विन्ध्यशिखरिणं, काश्चिद्विमलद(च)मरवालव्य-जनहस्तास्सरित इव पर्यस्तफेनरुचिसञ्चय(या)स्सरितां पतिं, काश्चिन्नीलांशुक(का) तालवृन्तनिबारितनीहारा [b]वरटा इव सञ्छु(चञ्चु)-सन्दष्ट(ष्ट)नलिनदला राजहंसमसेवन्त वारविलासिन्यः।

अथ प्रविश्यावरोधपद्मिनी(सद्मनि) कासाञ्चित् प्रकरह-(प्रहरक[c])गृहीतजागरणां(णानां) गुरुतरपक्ष्मलामदा[1]लसति(स्ति)मित-तारकाणि(णां) गु(कू[d])णितापाङ्गानि(नां) दरतिम्यद्-उदश्रिंदु(उदश्रु-बिन्दु?)लवकषायान्तराणां, मसूकर(रक[e])शयित[2]मध्यानुचन[3]नानाम्(?) तत्र तल्पेषु निद्रायमाणानां कासाञ्चिन्मृदुदुकूलनिर्मलेषु निसर्गनीलानां मल्लिकाकुसुममधुकरीमनोहराणां, कासाञ्चित्कौङ्कु-मनि(नी)शार[f][ज]निचुलिके(ते)षु श्यामलानां मृदुनिलि[4]कटकमरत-

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1. M. T. °क्षहारमेदा° 2. T. °राणामसु कराशायित
3. M. °मचन 4. T. omits निलि

a. May be पारिजातपादपम् b. वरटा हंसी।
c. प्रहरक, striking the hours.
d. कूणित contracted e. मसूरक a. pillow
f. नीशारः प्रावरणम्, bed-sheet

कशाला(?)मनोज्ञानां कासाचि(सांचित्) [1]सुखंनिर्गच्छन्तं-(मुखनिःश्वासेन) कमलवनपरिमल(लं) कपोललावण्यपूरेण गर्भागारेऽपि प्रगलत्भमानं(न)कौमुदीविसरम्, अलका(क)निप(च)य[2]खा(च्छा)-यया दीपालोकेऽपि दुर्दान्तमन्धकारमधरप्रभाप्रवाहेण प्रभातविरहेऽपि प्रभवन्तमरुण(णा)तपं कलय[ा]न् क्रमेण क[ा]लावतीभवत(न)-मभिप्र(त)स्थे ।

प्रतिष्ठमानश्चावैक्षत वादकविरत(ह)विहालामपाः(विरलालापाः ?) परिवागी(दिनी)रिव पञ्जरशारिकाः, मधुरं(र)ध्वनिहानिमूकानि वाद्यानि(नीव) गायनीवृन्दानि, निजनिवासेषु निभृतशायिनीर्नर्तकीरिव विलासि(विलासशि)खण्डिनीः, परिहृताहं(तहुं)काराः प्रतिहारपालिका इव प्रालम्बकुसुमलोलम्बमाला(ः), वरन्म्य(वरयु ?)वतिपदलव(वल)नविग-लितचापलानि [a]हंसयुगलानीव हंसमिथुनानि, निमीलितनयननलिनाः प्रांक(ग)णतलेषु निद्रायमाणा(ः) स्थलकमलिनीरिव परिचारिकाः ।

एवमशेष(षे अ)पि निद्राणे निभृतनिश्चले शुद्धान्तवेश्मनि विदूरादाकर्ण्यमानपरिजनालापं, कीर्त्यमानकार्तिकेयाच(व)तारं, गीयमानगजाननजन्माद्भुतं, शंस्यमानदाशरधि(थि)शैशवापदानं, पु(घु)ष्यमान(ण)कृष्णबालक्रीडितं, पठ्यमानभारतवंशसंभवं, संभाव्य-मानं(न)सौभरिसन्तानं, कथ्यमानयदुकुलराजक्रमं कलावत्या निकेतनमासाद्य यदुपतिरभिमुखमापतितां देव्याः परिचारिकां क्षेमापति(वती)मप्राक्षीत्—'अथ क्व भगवती देवी कलावती' इति ।

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1. M. सुख 2. M. °निपयरवायया

a. हंसो विहगः, हंसकः पादकटकः ।

सापि पि(वि)हिताञ्जलिर्विज्ञापितवती—'देव, समापितमहालक्ष्मी-समाराधना सौयक(सौधत)लमारुह्य देवी निवेदितचन्द्राप्य(र्घ्या ?) वर्तत' इति ।

देवोऽप्याकर्ण्य निवारि(रित)निखिलपरिजनस्ताम्बूलवाहिका-द्वितीयस्समारुरोह सौधतलम् । आरुह्य सौधतले स्थण्डिलविखिल-(विलिखित)मण्डलं, [शि][a]खण्ड(शिखण्ड्यपाङ्ग)[b]पाण्डरीं(रं) भगवन्त-मिन्दुमाराधयजू[1](न्तीं), खण्डपरशुशिखण्डमण्डनं मेनीषया[2](!) मानयन्तीमिव मेनात्मजाम्, आत्मभुवस्सुतमौरसं सम्भावयं(यन्तीं) भारतीमिव विभाव्यमानां, [c]भ्रातुर्हिभा(ता ?)भ्यागतामपरोक्षिणीं लक्ष्मीमिवेक्ष्यमाणाम्, अपि च प्रत्यग्रमज(ज्ज)नविविक्त[d]विग्रहां, तदातु(त्व)[e]धौतामिव मुक्तावली(लीं), (तत्)क्षण[श]शाणोल्लीढामिव रत्नश-लाकां, तत्कालरोषणि[f]तामिव कनकलतां, तत्स(म)यपरिस्नु(स्रु)-तामिव मधुधार(रां), परिस्पुरणद[ा]रसन्दु(सन्नु)न्मिषितदन्तांशुमुपांशु की(कि)मपि जप(न्तीं)[3], जपाकुसुमपटा(पाट)लं परिस्फुरन्तं दशनच्छद(दं) उद्दि(दि)तदशनमयूखक्षालितं क्षीरसागर-तरङ्गताह(ड्य)मानपारिजातपल्लवपरिस्पर्धिनीं(नं)[g] ...., मङ्गलशङ्खताट-

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1. A gap for a letter after जू. 2. T. मनीषया

3. A little gap after जप,

a. खण्डः, candied sugar.

b. *Cf. Harṣacarita* III—शिखण्ड्यपाङ्गपाण्डुनी पौण्ड्रे वाससी etc.

c. The Moon is the brother of Lakṣmi.

d. *Cf. Ratnāvali,* I-21. प्रत्यग्रमज्जनविशेषविविक्तमूर्तीः ।

e. 'तत्कालस्तु तदात्वम्', the present time.

f. रोषणः हेमघर्षणोपलः ।

g. A present participle like *dadhānām* is wanting in the ms,

कु(ङ्क)मात्राभरणाम्, आभरणविगमव्यज्यमानावयववैशद्यां, विगतनक्षत्रतारकाग्रहां दिवमिव वैभातिकीमेकवेणिकया परागसङ्गिन्यानङ्गविजयशस्त्रश्यामया शशधरसमाराधनं(न)बहुमानाद(दा)रा(रादा)सितामिव विभावर्यां विमलकुचकलशप्रतिफलनसान्द्रया चन्द्रिकया कृतदुकूलोत्तरीयकृत्याम्, असकृदर्घ्यसलिलबिन्दुभि(श्चन्द्र)[1]मसमिन्दुशेखरमौलिमन्दाकिनीमिव नन्दयन्तं(न्तीं), [च] कौमारीमिव(?) चन्द्राभिमुखी(खीं) कुमुदिनीमिव प्रमदविकसितकैरवामूर्ध्वमालोकयन्तीम्, इवम प्रतिकूलं(?) प्रकटित[का]कमलाञ्जलिमुकुलां नलिनीमिव, ललितसंस्थानां राजहंसीमिव [ललितसंस्थानां] रचितपद्मासनाम(नां), पार्श्वस्थ[ा]या प्रधानपात्रवि(धात्रेयि)कया पद्मावत्या समर्पितानि पुष्पाणि पाणिना पुनः किरन्तीं, देवसेनामिव [a]कुमारार्थिनीं, नन्दनवती(नी)मिव [b]संतानपद्धि(गर्धि ?)नीं, विन्ध्य[ा]भुवमिव वंशाकुलीं(लां)[c] देवीं कलावतीमद्राक्षीत्।

तत्रावसरे परिनिष्ठितनियमाराधना देवी चोदतिष्ठत्। नरपतिरपि सहर्षमुपसृत्य हस्तो(तौ) ग्रि(गृ)हीत्वा, 'देवि, दिष्टया वर्धसे, पूरयति तव मनोरथं महादेवः, फलन्त्यशेषगुरूणामाशिषः। तदयहाहि(तदयमहं) निवेदयामि तावदद्यतनमुदन्तजातम्' इत्यभिधाय वल्लभां पश्चिमभागपरिकल्पितं कमपि पर्यङ्कमनैषीत्। तत्र स्थित्वा निवेदितवृत्तान्तामकरोत्। उपजहार हरप्रसाद(दी)कृतां भूतिम्। अनेन प्रसङ्गेन जाग्रदेव राज्ञ्या सह राजा रजनीमखिलामत्यवाहयत्।

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1. M. T. बिन्दुभिर्बिन्दुमय°

a. कुमारः पुत्रः सुब्रह्मण्यश्च

b. सन्तानः सन्ततिः देवद्रुमश्च

c. वंशो वेणुः कुलं च वंशैर्वेणुभिराकुलामिति विन्ध्यपक्षे; वंशस्य सन्तानस्य कृते आकुलां चिन्ताकान्तामिति देवीपक्षे।

अपरेद्युरारभ्य सपत्नीकस्यादि(?) जनितोरुगौरवं, प्रतिशयन[a]-परिचयामि(दि)व शयनश्रद्धातिशयं, नियमहोमहुतवहधूमसंस्तव(वा)-दिव[ा] मलित(न)कुचचूचुकम्, अभिमतदेवताध्यानसातत्यादिव यन्त्रितस्वैरालापं, सौम्यकलासङ्क्रमणादिव द(ग)मितपाण्डुभाव-मासस्याद दौहृदमलसाक्षी। अवज्ञ(ज्ञा)याञ्जनमधिकं स्निह्यति स्म नयनयुगलम्। अवधीर्य लोध्रपराग(गं) वहति स्म पाण्डिमानं गण्डपाली। अपहाय मणिमेखलां बभूव गुरुतरो नितम्बभारः। रोमराजिमप्यतिक्रम्याविरासीद(द्) वलग्नम्।

क्रमेण कल्याणी कलममञ्जरीव परिणतगर्भा पाण्डुमुखी बभूव। अथ सा सम्प्राप्ते [b]वैजनने जनयामास सुतं सोमेश्वरम्। जातेन तेन कृतजातकर्मसंस्कारेण कुमारेण राजा राजेव राजकुलं, राजकुलमिव राजधानी, राजधानीव जनपदो, जनपद इव गजनिव(जगज्)जहर्ष। जूत(जाते?) ललितं उन्मीलति तस्मिश्चक्षुरिवाल[व]ह(भ)त राजकुलं, स्व(स्त)नंध(य)ति च माति(तु)स्सुखिता इवासन् कस(सक)लाः प्रजाः। आरोहति पितुरुत्तु(त्सङ्ग)गपदमारुरोह जीवलोकः। उत्थिते पुनरुपश्ना-(घ्न?)[c]मिवाभजत सन्तानः। कूज(र्द)[d]ति पञ्चषाणि पदानि कलियुगे जगालेव खञ्जतो(ता)धर्मस्य। कलमधुरमालपरि(ति) मन्दमिवाविवेश राजलक्ष्मीः। विरचितचौलकर्मणि कुमारे [e]मातृकामभ्यस(स्य)ति (स)पुत्रेवासीत्सरस्वती।

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a. प्रतिशयन, the act of lying down without food before a deity to secure some desired object.

b. सूतिमासो वैजननः।

c. उपघ्न, a support nearby

d. कूर्द् to leap.

e. The letters or the वर्णमातृका

अत्रान्तरे केनापि कर्मणा देवी कलावती कालवशमयासीत्। राजापि शो(कं) निगृह्य कुमारस्य संवर्धने ततः परस्तात्प्रतिपालने पद्मावतीं धात्रीं न्य[ा]योजयत्। अथ ते(न) कृतमौञ्जीबन्धनेन धनुषेन(व)[a] क्षत्रधर्मधृतेनारक्ष्यत प्रथमाश्रमः। अथ गुरु(कु)लमयि(धि)वसता साङ्गम(गं) विति(धि)ना स्वाजाये(स्वाध्यायेन) चीर्णव्रतेन चिरतरं चिक्लेश(क्लिशे)। क्रमेण निर्व(वृ)त्य गुरुकुलात्तीर्थानुकूलस्सस्नौ[b]। प्रथममुपायच्छत सकलाः कलाः, अनन्तरमुपायंस्त शस्त्रविद्या(ः)। प्रतिदिनमु(प)चितवपुषा पूर्णक[ा]लेन सुतेन सोमेनेव[c] सागरस्समुल्ललास होयसलानाम्[d]। किन्तु कुन्तलपतेस्सन्ततनिश्चिन्तस्यापि चेतसि पदं चकार कुमारपरिणयचिन्ताभारः। चारैः अहचक्ष्मंति(?)[e] सर्वतः क्षेत्राणि।

अत्रान्तरे कदाचिदास्थानमण्टपगतमवनिपतिमावेदयत्प्रतिहारः —'स्वामिन्, प्रियसखेन नरपतिना[f] प्रेषितः प्रतीहारवेदी(दि)मागत्य दूतस्त्व[1]रयत्यस्मान्देवनिवेदनाय' इति। [g]देवोऽप्याकर्ण्य(र्या)-

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a. *Cf.* Manu, II. 42

मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला।
क्षत्रियस्य तु मौर्वी ज्या ... ...॥

On the above Kullūkabhaṭṭa says—क्षत्रियस्य मूर्वामयी ज्या धनुर्गुणरूपा मेखला।

b. Snāna is the Samāvartana which marks the end of the studentship.

c. सोमः चन्द्रो सोमेश्वरश्च।

d. A word for king is missing here.

e. A verb meaning 'searched' is wanted hese.

f. नरपतिना राजराजेन।

g. देवः नरसिंहः।

तर्कयत्—'अस्ति नूतनि(ना) कापि किंवदन्ती—पाण्ड्येश्वराधिष्ठितैर्मगधाधिपप्रभृतिभिर्मण्डलिकैर्महान्सङ्ग्रामश्चोलस्येति। तदनेन प्रस्तावेन[भवितव्यं] भवितव्यमिति तर्कयन्सहसैनमानयेत्यादिशेद(देश)। श(त)तः प्रधावितेन प्रतिहारपालेन प्रवेशितः प्रणम्य दूरादुत्थितः प्रकृतिधवलेनापि सरभसचरणसमुच्चलितसरणी(णि)रेणुधूसरेण जरद(ठ)कपोत[जंर]कर्बुरेणोष्णीषवाससा मूर्ध्नि दृढनिबन्ध(द्ध)मादाय सुहृदं प्रणयपूर्वमालिङ्ग्य स्मारयति राजराजः। 'विश्वायुषि भवति विद्यमाने न किञ्चिदु(दू)[रु]नमस्माकम्। यद्दुरितमिह तदपि सुभो(खो)[a]दर्कं भवेदेव। अस्ति कश्चिद्विशेषः यत्पाण्ड्यवचनपरिपालनपराः परे सर्वेऽपि सामन्ताः सम्भूय संयति समुत्तिष्ठन्ति। बहवस्ते बहुपरिकराश्च बहुमुखमाश्र(हि)ण्डंत्रि(ते) चोलान्। मया पुनरेकेन सह परिकरेणाप्येकमुखं[b] प्रतिविधातव्यम्। [c]वि(दि)तमेव सुहृदा व मंडंधिज(?)देवतायतनं निरन्तरमिति। तत्र च दमडम(?)-परिपालनाय प्रतिष्ठापयितुं मा न विनिष्टाहि(?)। सख्ये(सख्या) सहसा समागन्तव्यम्। कालातिपातनिस्सहमिदं कार्यम्; इतः परं[कार्यं]-प्रमाणं प्रियसख' इति।

निशम्यैतन्नृपतिरतर्कयत्—'अहो महदिदं विषमं प्रस्तुतस्य पुरुषकारस्य, यत्कवचभ(ह)रस्य कुमारस्य परिणयनमङ्गलसवि(संवि)-धानाय कन्यारत्नान्वेषिणः प्रेषिताः पुरुषाः। ते तु मासं(आस ?)न्नमायास्यन्ति। तदस्माभिरत्रस्थैस्संविधातव्यम्। सुहृत्कार्यं पुनरा(रन)-तिपातिकम्। तत्तत्रैव गत्वा साधनीयम्। किमत्र क्रमं(कोऽत्र क्रमः)'

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a. Could be also शुभो°

b. एकोद्देश्येन

c. From विदितमेव to विनिष्टाहि it is not clear.

इति वितर्क्य पुनरप्यमन्त्रयत् — 'तत्र सावरोधतनयं गं(ग)तवद्भिरप्यस्माभिः प्रथममास्थितं[a] शक्यं पूरयितुं, न सख्युस्समीहितमत्रस्थैः, तद्भासा(तदस्माभिः) सर्वथा गन्तव्यमेव' इति [मन्त्रितं] मन्त्रिणा मल्लिकार्जुनाभिधानेन सह निश्चित्य विपश्चितामपश्चिमः प्रयाणयोग्यं दशमदिवस(सं) मौहूर्तिकोपवर्णितं निर्णिनाय। निर्ण(र्णी)य पु[न]र(:)-स्थितं कार्पिक(र्पटिकं)[b] पुरस्तात्स्वागमनिवेदनाय सख्युरादिशत्। प्रयाणसंविधानाय स्वयं चामुष्मदास्थानी[य]म्। ततः प्रभृति तद्विनोदेन दिवसाननैषीत्।

दशमेऽहनि मौहूर्तिकानुमते सान्तःपुरकुमारपरिवारः निर्गत्य नगराद् धोरसमुद्राद् राबिलिव(रविरिव) दक्षिणां दिशम् अयंनति-[c](अयन्प्रति)नृपतिनारीनयनवारिवर्षेण प्रावृषमिव प्रवर्तयन्, आर्तबन्धुजीव[d]परिम्रा(म्ला)[मा]ण[ा]प्रायाणिकीं शरदद्रि(मि)व प्रकाशयितुं व्याकोशकाशविशदचामरवालव्यजनाम(मु)दद(द्द)ण्डपुण्डरीकातपत्रवाहिनीं[ह] वाहिनीं[e] वाहयना(यन्ह)यखुरसमुत्थितैरव(व)निरेणुहि(भि)ररण्यान्तरेषु हेमन्त इव हि[मि]माम्[f] अहिम्(?) आनयन्, अपि च

a. A substantive meaning object or desire is wanting here; sec समीहितं in the next line.

b. कार्पटिक: विश्वास्योऽनुचर:

c. The verb अयन् is appropriately used to go well with the sun's march '*ayana*'. Since the king is compared to the sun on his Southern march, the three seasons of the Dakṣiṇāyana, Varṣā, S'arad and Hemanta are referred to in this connection.

d. आर्तो बन्धुः राजराजः, तस्य जीवः; शरत्पक्षे बन्धुजीवः पुष्पम्; किंच आर्ता बान्धवः प्रोषितपतिकाः, तज्जीवत्राणाय पतयः प्रतिनिवर्तताय प्रयाणं शरदि आरभन्ते।

e. वाहिनी सेना नदी च।

f. हिमानी हिमसंहतिः।

वर्त्मनि भूधृ(भृ[a])तामचलानां बलं मदच(त)रलचारभट[b]चरणचत्तणैः-(चङ्क्रमैः ?) चलयन्, गण्डानुगण्डैर्विजयवेतण्डशुण्डादण्डघट्ट-नैर्दन्तानुत्पाटयन्, पटुतरपटहरटितप्रतिनिनदैरमन्दैराक्रन्दयन् कन्दरामुखानि, अन्तरान्तरा परिस्फुरितशफरलाञ्छनाः पवनवश-रचिततरङ्गासु(स्त)रङ्गिणीः पाणिसति(पाण्ड्यवी)रपताका इव समीक्ष्य साधिक्षेपं समुल्लङ्घ[न]यन्, विविधकुसुमकेसरकर्पू(र्बु)रामलकान्तलम्ब-मञ्जरीमनोज्ञामरण्यानीमलकावलीव द्रमिडसुदण(शा)म[ा]काण्डयन्बलेन कु(क)तिपयोः(यैः) प्रस्थानकैरतिलंध्य(घ्य) दूरमण्डवा(ध्वा)नमधिक-मानेन माति(नि)नाधिष्ठितमुपससाद [c]महेन्द्रमङ्गलाभिधानं महद्दुर्गम्। तत्र द्रमिडदेशद्वारप्रवेशप्रत्यादेशवक्षस्तटवज्रकवाटेन[d] निजहु[e]नि(निज-भुज)परिघादण्डदोष्णा विषमस्यर(समर)साहसरसिकेन तेन[f] सह [g]नृपते-रवर्तत महदायोधनम्। ततः कतिपयान् वासरांस्तत्रैव व्यलम्बत।

अस्मिन्ननेहसि कदाचन सा(चा)रमुखाद्वचनम(नं) परुषमश्रौषीत्। यत्पाण्ड्यपतिना पराजितस्साम्पराये राजराजः राजा स्वराजधानीतस्स-वरिपारं निर्गत्य सुहृदः कुन्तलेश्वरस्य परिसरमागच्छन्नन्तरा[अन्तरा] निरन्तरवनचर[चार][चोर]भटचटुलसैन्यनासीरेण, सारमुल(?)कलिता-

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a. भूभृत् राजा पर्वतश्च।

b. चारभटः योधः।

c. The present Adaman Koṭṭai (a corruption of Adhikamān Koṭṭai) near Dharmapuri in Salem district.

d. May be read as °वज्रकवाटवक्षस्तटेन

e. On this bit 'Nijahu', in the ms. see Introduction.

f. तेन अधिकमानेन।

g. नृपतेः नरसिंहस्य।

नीककुलेन, म्लेच्छदार(?)वैदेशिक[a]बलबद्ध(?)[1]स्कन्धेन[b], निश्चिन्तमभिव(प)स्य काटवेश्वरेण जितकाशिना सपरिकरमाजौ जीवग्राहमगृह्यत। तेन निष्कारणनिपतितशुका(शुष्का)शनिना, छलशतप्रयोगशम्बरांशेन, निश्शेषमायानिर्माणंया(णमया)वका(ता)रेण, घोरकपटसङ्ग्राममेव(घ)नाद[ा]विभावेन, प्रभूतकुहनाविमो(हनविरोचन)[c]मूर्त्यन्तरेण दिवापि तिरस्कर(स्करिणी)तिमिरेण, प्रतिकूललोचनानां च(प)श्यतोहरेण, पार्थिवबल[ा]सार्था(र्था)नां प्रत्यक्षापमृत्युना, परविष(परिविषय)प्रजानां स्थलच[ा][ण]नक्रेण, सञ्चरना(सञ्चरिताना ?)मरातिनां(ना)[d] नरपतिना(रा)[e]कृष्टः [f]स्वपुरं जयन्तमङ्गलं प्रापित इति शृ(श्रु)त्वा च्छ(शू)लेन निर्भिण्ण(न्न) इव श्रवसि, शिलाकुलेन तासि(डि)त इव शिरसि, शरेण विद्ध इव वक्षति(सि), नृपति[g]रवहत(त्) महति(तीं) व्यथाम्। जीवति सखेति केवलमालम्बनतन्तुमालम्बत।

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1. M. मद or मद्ध ; T. मव्द.

a. May be °वैदेशिकबहुलबद्धस्कन्धेन. On the reference to Mlecchas and Vaideśikas in the Kāḍava forces, see Introducation

b. Skandha, army

c. विरोचन: असुरविशेष:

d. अरातिना काटवेश्वरेण।

e. नरपतिः राजराजः।

f, स्वपुरं काडवेश्वरपुरम्. Jayantanmangala is the same as Sendamangalam in S. Arcot, known from inscriptions as the capital of the Kāḍava Chiefs. See Introduction.

g. नृपतिः नरसिंहः।

अथ सव्यथोऽपि सावहिद्ध(त्थ)ममर्षणस्सह परिवारमुपनिपत्य परपुरप्राकार(रं) स्य(सः)[a] प्रविष्टदुर्गस्सम्मुखागतमथत(धिक)मानम् अघ(अन्ध)कासुरमिव पुरःपरिस्फुरन्तमन्तकरिपुरन्तकारिपुरान्तिके[b] शूलमारोपयामास ।

तत प्रियसखविमोक्षाय मरुद्वृधाम(द्वृधा)[c]मातृकान् देशानवततार । तदनु सत्वरः कतिपयाह(हः)कृत[ः]प्रयाणकः कवेरदुहितुरुत्तरे तीरे समुन्नतशावशधर(?)[d]शयनागारस्य गरीयसं(?) श्रीरङ्गस्य[e] विरचितस्कन्धावारः प्रतिसामन्तपीडनाय प्रेषयामास देवे(वो) दण्डनाया(था)न्[f] । विमोचयामास सखायं चोलेश्वरम् । करदीचकार[g] चक्र(क्रा)रतलताडनमुखरशतमखमकुटकर्णोत्त(मौग्र)[h]भुजचण्डिमानं पाण्ड्याधिपम् ।

अस्मिन्नवसरे पुरा कुमारपरिणयनाय कन्यारत्नमन्वेष्टुं प्रेषित(ताः) बहुत(बहुदूत)स्पर्शाः(शाः) प्रतिनिवृत्य परस्परचिद(विरचित ?)संवादाः पार्थिवस्य(वाय) विज्ञापयितुं परिव्राज(जि)कालिङ्गिनीं प्रतीहारीं कांश्चि(चि)त् कुलक्रमागतां गमलां नाम विदुषीं निवेदयामासुः ।

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a. नरसिंहः ।

b. Near the Śiva temple in the vicinity. See Introduction.

c. मरुद्वृधा कावेरी ।

d. An epithet of Ādi Śeṣa and Viṣṇu is required here.

e. A word meaning 'near' is wanted here.

f. As known from inscriptions Appaṇṇa and Goppaya were the two chief Daṇḍanāyakas sent by Narasimaha II to Srirangam. See Introducation.

g. From the grammatical significance of the word it may be seen that previously the Pāṇḍyan king was not subordinated to the Hoysala king.

h. Ugrakumāra Pāṇḍya who is mythically connected with the Indra-episode is indicated here by Śleṣa.

सा च व्यज्ञापयत्—' देव, ज्ञ(?)[a] इति सकलाः प्रजाः ज्ञाय(जान)ते ननु । तमनु मनुनयपथपठि(थि)कसार्ध(र्थ)प्रवर्तननिपुणवृत्तिर्विमल-शरधारानिपातरिपुपरम्परापरागविकृतिः कृतिजनसुकृतपरिपाकभूमिर्बभूव वल्लभो नाम भूपालः । [b]स च कालेन शमिताशेषशात्रवतया निश्चिन्तः केवलमन्तःपुरवासरसिका(को)ऽभवत् । निचिक्षेप क्षितिपति(ः) स[र]मञ्जसविविधसंचितः(सचिवः ?) पञ्चसु सचिवेषु सकलमपि राज्यभारम् । तस्य पुनरमात्यायत्तसिद्धेरभवद् अपत्यद्वयम्[1] । तत्र नाम्ना नन्दिदेव इति प्रथमः प्रतीतिमलभत, द्वितीयस्तु क्षेमराज इति क्षितौ पप्रथे । अथ प्रम(दा)व्यसनपाथि(पाश ?)-परवशे पार्थिवे, वर्तमाने च वयसि बाले(ल्ये) कुमारयुगले, विलगति (स्म) विस्तृतं(स्मृत)राजकं(कः ?) सचिवेषु सकलम(लोऽ)पि राज्यभारं(रः) । रचि(वि)मिव राजानमुत्तिष्ठमानमनु(नू)त्तिष्ठते(न्ते) प्रजाः, प्रमाद्यन्तमनुप्रमाद्यन्ति[c] ।

अथ प्रथमः(?) पृथिवीपतिरिव प्रजायाः[2] प्रजावर्ग(?) [d]कैश्चिदपि शृङ्गारनिमग्नैः, अङ्गनापाङ्गतरङ्गताडनरणिततरलचित्तवृत्तिभिः, उद्वृत्त-

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1. M. T. ०पत्यत्वम् 2. M. प्रजाः

a. Some words are missing here. But there is no indication in the ms. The word should refer to an ancestor of Vallabha.

b. *Cf.* Description of Śūdraka-अवजिताशेषभुवनमण्डलतया विगतराज्यचिन्ताभारनिर्वृतः—(*Kādambarī* p. 12) and of Tārāpīḍa (*Ibid.* pp. 119-21): विजित्य वसुन्धरां शुकनासनाम्नि मन्त्रिणि राज्यभारमारोप्य......प्रशमिताशेषविपक्षतया विगताशङ्कः प्रायो यौवनसुखान्यनुबभूव ।

c. *Cf. Rāmāyaṇa* VII. 43.19. यथा हि कुरुते राजा प्रजास्तमनुवर्तते ।

d. From here starts the description of some persons, obviously the subjects of Vallabha, who following their master, took to bad ways of life. Due to the poor condition of the last three folia of the ms. and corruptions, therein the text from this passage onwards, presents many problems. However, the general trend of events found in this portion is clear.

मदनमकरमहाग्रहकवलितविवेकैः विनश्यद्भिः, कश्चित्तिम(कैश्चित्कृत[a])-व्यवहारवर्त्मनि विवर्तमानैः, अक्षपरिवर्तन(नं) विलो(त्तो)पायम् अनुमतपणार्पणमदृष्टसाधनम्, अनेक वात्सल्य(?) प्रयोगाच्च चपल-जिह्वा(ह्म)प्रयोगशाली(री)फलशकला(शलाका)संग्रहमुपकरणसामग्रीमभि-मन्यमानैः, मातरमिव विद्यां गुर्वी विस्मरद्भिः, लज्जामिव शीलशालिनीं कुलवधूमवधू(धी)रयद्भिः, स्वसारमिव सहजां प्रकृतिम(तिं) परित्यजद्भिः, पुत्रानिवात्मजान्गुणानुपेक्षमाणैः, क्षणिक-जयपराजयैः, आ(अ)कालिककोपप्रसादैः, अनवस्थितशोकहर्षैः, [हर्षशोकैः] दु(अ)श्लीलवादिभिः, देवने नदीनं दिवां(?) दर्शयद्भिः, कैश्चिन्निर-पराधभूतहिंसारुचिभिः, अपरिहृतवातातपवर्षतुहिनम् अनपेक्षित-क्षुद्भिः(क्षुत्)पिपासम्, अनादृतश्चलिर(शरीर)संस्कारं, चरितं वनेषु तपस्सम्बाधक्लेशं पापाय केवलमनुभवद्भिः, निखिलोच्छिष्टाशिनां शुनामुच्छिष्टमश्नद्भिः, अनाचारैः, अहर्निशमाखेटकेलिभिः, कश्चिददवर(कैश्चिदनवर)ताङ्गनिष्यन्दसलिलातिप्रवर्तनीं (अ?)पूर्वां प्रमे-हरुजमशेषविस्मृतिकारिणीं प्रबोधरूप(पा)म् अतिनिद्रामनिमित्तहसितरु-दितवृत्तविधाविनीमभिनवां वेतालविक्रियां वाच्यावाच्यभोगा[1]शून्यां(?) पत्रलतां त्वासुखमिति[2] सुनामदसेवनैः(?), का(कै)श्चिन्नृणामशीतोपचर्य-मन्तर्भामसन्दंशिकोद्धरणीयं [3]हारप्रयोगपर्वणि(?)[b] [4]वाक्पारुष्यमाचरद्भिः, कैश्चिदन्योन्यजनितमात्सर्य(मात्स्य)न्यायैः[c], अन(न्)यथा पराभयमिति

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1. T. भागा   2. M. ॰ति दुःखं सुना   3. M. हर   4. T. वाक्काषण्य

a. कृत, the Kṛtayuga; also name of that side of a die which is marked with four points.

b. From Vācyāvācya to prayogaparvaṇi the words are not clear and no emendation seems possible.

c. The maxim of the oppression of the weak by the strong.

धूर्तारोपितानुभावै(?) मूलहरैः, अनियतजरा तामखिलोऽपि जनदकमिव नामन(?)[a] विकारोवि(विकरोति) मदिरेव मन्दबुद्धिमति(भि)नवा लक्षीः(क्ष्मीः)। अन्तस्तुच्छाः पटहा अपि मुखार्पितभक्त[b]षण्डा(पिण्डा) मधुरं स्वनन्ति। हा धिक(क्)कष्टम्! सचेतनाः पुरुषाः परुषीभवन्ति विकृता(ति)मनुभूय; श्वा[न]न इव विमुखा भवन्ति क(ख)लाः। उलूका पश्रयं(इवाश्रयेषु?) नश्यत्सु स्वयमपि नश्यन्ति।

तत्केनापि काल[ा]वशेन राजानं[ा] जयां(जिघां)सन्तोषि(पि) मन्त्रिणस्तदीयजनप[ा]दक्षोभशङ्कया सावरोधतनयमानया(मालयात्?) निष्कासयामासुः। प्रतिदेशमाश्रयार्थिनं परिभ्रमन्तमेनं प्रपश्च(?) प्रधानभयान्न कश्चित्पर्यग्रहीत्। सोऽपि देशाद्देशान्तरं भ्रमन्न[c]भ्यागारिकत(ता)मयासीत्। महान्तोऽपि स्थानभ्रष्ट(ष्टा)[d] ना(नखा) इव स्त्रीणामपरामुदरमेव(मवकरमेव) पूरयन्ति। केशा इवोदयने(इवौदने) पतिता सन्निदन्निस्यंते(सद्भिर्निन्द्यन्ते?)। दन्ता इव भक्ष्यविरह(हि)ता विहिता महीतले मलूणी(मलिनी)भवन्ति।

ततः केनच(न) कालेन [e]कुलंकुलीनः कौलीनभाजनं जनाधिपः कुसु(टु)म्बभरणव्यापृ(पृ)तः पर्यटन्नटवीनगरग्रामतो महाजनस्थानानि

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a. The long series in instrumental plural and the drift in meaning are not intelligible. There is no verb.

b. भक्तं, food and dough.

c. अभ्यागारिकः कुटुम्बभरणव्यापृतः।

d. *Cf.* स्थानभ्रष्टा न शोभन्ते दन्ताः केशा नखा नराः।
इति विज्ञाय मतिमान् स्वस्थानं न परित्यजेत्॥

Hitopades'a I. 173.

e. Going from place to place. See *Gautama Dharmasūtra* VII. 53—न कुलंकुलः स्यात् and *Maskaribhaṣya* thereon—गृहाद्गृहं न गच्छेदित्यर्थः।

दौस्म्य(दौस्थ्य)मनु(न्व)भवत्। भुवित्यज्यताचशा(भवितव्यतावशा)-यदृच्छ[ा]या तुच्छेतु(त)रभावभूयिष्ठान(न्ग)रिष्ठइ(गु)णोर्जितान्भा-(गु)र्जरा(ना)जगाम। तत्र तं शरणार्थिनं शरण्यश्शूल(र)पालो न(ना)म (न)रपतिः परिजग्राह। ततस्स[a] तस्य[b] वंशजं(जां) नृपतिपरंपरां परामृशं(शन्) ज्यायसे कुमाराय[c] शूरमेधकुलजां[d](?) कांश्चित्कां-(कांश्चित्कन्यकां) परिणा(पर्यणाय)यत। तदनुजं क्षेमराजं क्षेमंकरीं कुलीनां नाग तेदपिन्न(नागदेवीन्नाम ?) निजदुहितरमुद्वास(ह)यमास। यौतकरूपेण स्त(स्व)स्य राज(ज्य)स्य तुरीयं भागं प्रत्यपादयत्।

तत्र निवासं [e]कुर्वन्कुटुम्बमवनिपतिर्नन्दिदेव[न]नन्दनप्रारं-(नप्तारं?) निजनामधेयभागिनं वल्लभं विभाव्य परमं प्रमोदमन्व[ा]वहत्। कालेन कनीयान्कुमारं(रः) क्षेमराज(जः) सुराष्ट्रसोमनाथदयिताया देव्याः प्रसादाद्देविकां नाम दुहितरं नाक(ग)देव्यामुत्पादयामास। यत्तस्यास्समुत्पत्तिवेला[ला]यामशरीरिणी वाणी सगीर्वाणवाणी(?) समुदचरत्—'कल्याणिं(णि), कन्यका पाणिगृहीतिक(का) वरिष्यति भर्तारं चक्रवर्त्तिनं, जनयिष्यति(सि) च कुमारं चक्रवर्त्तिनम्' इति।

तामनु लक्ष्य(?) देवाभिधानं पुत्रमजीजनत्। एवमवाप्य पुत्रौ परामंचती(पञ्चत्व ?)मवाप। अनन्तरमति(क्रा)न्ते कस्मिंश्चित्काले

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a. सः शूरपालः

b. तस्य वल्लभस्य।

c. Refers to Vallabha's first son Nandideva.

d. The girl given in marriage to the first son Nandideva is probably the daughter of a relative of Śūrapāla.

e. भल्लवः कुर्वन्

(काल)वशंगते शूरपाले, प्या(उपे)युषि [a]भूवर्धनं(न)तां भूवल्लभे[b]. भूते च देवं(व)भूयमनुजे क्षेमराजे, प्रबलसामन्तगृहीते गुर्जरविषये, विषमदशापन्नस्तदा नन्दिदेवस्तत इतः कुटुम्बभरणाय पर्यभ्रमत्। यस्सत्यं संपत्संपदमनुबध्नाति विपद्विपदमिति। यस्मिन्नवसरे तत्र वर्षत्रयमवजग्राह पर्जन्यं(न्यो) देवं(वो), दुरागृहीत इव ग्रहसमुदायः।

अथ कथावशेषकादाम्बिनीकालिमनी(नि), मनोरथ(थ)मात्रावर्तमानवर्षवारिणि, वारितविद्युद्विलासलास्ये, स्तनिकस्तो[य]कवति (वियति), निरस्तपौरस्य(स्त्य)मरुति, विस्त्रं(स्रब्ध)मेककुले जा(चा)तककिस्य(?)[c]कारिणी(णि), करिल(?)धूमिका[d]कलुषककुभि, ककुभसौरभमुषितकु[ह]ज[e]गन्धे, वन्ध्यसिद्धसंपदि(?), संपन्नांनृतपवादि(?), व्याददंनविरोधसनिरादरकूर्मकर्मणि(?), निर्मनसि(?) निर्मदद्विरदे, नि(:)क्षीरक्षीरमहीरुहि, नि(निर)सरसिजसरसि, विविध(विरल?)वि-(वी)रुधि निरुद्धनिर्झरस्यन्दे मन्दमन्दाकिनीपयसि, पयोनिधिशोषशङ्कावहे पङ्कजातङ्किनि पंकु(गु)नदप्रवाहे, वातातपतापवती(ति), पुरातनखलधनधान्यसिल(?)चपलकृशकृपीवले, वलाहकावग्राहिणि वर्षत्रये व्यतीते, कथमपि[वि] नन्दिदेवस्सनिवृत्तिभिः(?) अप्यवनिपतिभिरवरै-

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a. भूमिवर्धनः शवः।

b. Vallabha, the paternal grand-father of Devikā is referred to here, as Bhūvallabha.

c. A word meaning 'suffering' for the cātakas is required here, *Cf*. Bāṇa's description of Śarad at the opening of Ch. III of *Harṣacarita* where we have चातकातङ्ककारिणि. The description of the drought here is similar to the above description of Bāṇa.

d. Mist-like thing developing from great heat and covering the atmosphere.

e. कुजः पृथिव्याः जातः।

रथ्यमानं कन्यारत्नं यत्नतः कुत्रापि इ(गु)प्तं निधाय, कुटुम्बस्य कुमारावारक्षिकात्रा(दि)श्य, दुरितमनोषयाचितकेन(?) वरदमेकाम्रनाथं च नन्तुमनन्ताप[ा]दाननिधानभूतां द्रमिडदिगङ्गनालङ्कारिणीं कान्ति(ञ्चीं) वञ्चित[व]निजपरिवृढः(ढैः) प्रायात्परमेकाकी [प्रायात्] इत्यश्रावि। तं[a] देवः[b] स्वयमभिगम्य सचिवैरुपच्छम्य(न्द्य) [वा]यथोचितं विधाय सर्वथा कुमाराय तत्कन्यकारत्नं गृ(ग्र)हीतव्यम्' इति।[c]

आकर्ण्य नृपतिरुदीर्णकु(तु)कश्चाबभाषे—'साधु, साधु स्मा[च]रितोऽस्मि, यद्बहुश्रुतं तत्कन्यकारत्नम्। तत्स्वयमेव गत्वा कुमाराय साधनीयानीति(?) नीतितस्समर्थम्' इति कथयित्वा तान्(तां)[d]-विससर्ज। अनन्तरमाहूय मल्लिकार्जुनं सचिवं 'महता स्कन्धावारेण सार्धमनुपदमागच्छ' इत्यादिश्य कार्यगौरवाद्विलम्बासहिष्णुरपरेद्यु-रवनिपति(ः) द्विरदगिर(रि)नाथनिनंसानिभादनतिबहुलपरिकरया-(परिकरः अया)सीत्।[e]

कविराजराजाभिनवभट्टबाण-कलिकालकालिदास-
काहलकविसार्वभौम-कालकलि(रि)कलभ-
सकलविद्याचक्रवर्त्तिविरचितं
गद्यकर्णामृतं समाप्तम्॥

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a. तं नन्दिदेवम्।

b. देवः नरसिंहः।

c. The last two words are repeated in the ms.

d. The Lingini Gamala referred to above (p. 81).

e. The ms-abruptly cnds here.

READINGS, VARIANTS AS IN THE SECOND MS. OF GK. (NO. 875, ORIENTAL RESEARCH INSTITUTE, MYSORE)

Page	*Line*	*Read*
१	2	मेकलव:
	3	बारणद्नुज०
	,,	निकरकलित
	3-4	धाराविराजन् रिपुयुवतिजल०
	5	चण्डवेद्
	6	अलकनयनवासरनाथपतङ्गीकृत
	9	०मम्बिकया सह विर-
२	2	खचितमिव कुबेर-
	2-3	दखिलमूर्ध्ववि-
	3	सुन्दरराजीव
	4	सम्पादयन् गिरिकन्दरलम्बित
	5	जघनरसमभ्यर्ण
	6	सन्दोहसफणफणिफणमाणिक्य
	7	जनयन्नरुणातप
	14	पिहितकिरणेषु खण्ड
	15	दिवाप्यामोदन्त
	16	अनङ्गमदाङ्गरागगौरं
३	10	विलासपङ्कमग्न:
	11	भसितोद्धूतसीमानि चकार भसितोद्धूतमङ्गीचकार
	16	पार्षदा: तेऽपि तत्र श्रम
४	1-2	धूसराया: पुनरपि यथासन्निवेशाद् विलुलितनीलालकान्यथापुर०

	4-5	चकितकेलितमालकेसरनिचितं मधुरकूर्चकं
५	4	निर्मृगविहङ्गसन्नादं
	8	हठशमितशूत्कारं शनैश्शनैः निशश्वास।
	12-3	मुनिरेष वीणामुपक्कणयन्नपहाय
६	6	बाष्पकलुषितकषायो०
	8	किञ्चिदरुणकिसलये
	9	वर्जमजृम्भत
	11	प्रियतमव्यलीकचिन्ता
	12	निबद्धरोषा
७	8	मुहुर्मुहुरालोकयन्
	18 9	एवमुत्कम्पमानकुच
	20	०मनिवारितमुत्प्रवृत्ता निःश्वासाः
८	4	किमेतदकारणमखिलमङ्गल०
	6	पश्यामि अनन्तरोदिताद्वते
	17	ममापरमुपकृतं
९	3	देवदेवे देवी च
१०	2	प्रसादयतु देवी वा तस्य प्रसीदतु
	13	विजयायाः कर्णे
११	1	तमन्तेवासिनावुपयाते
	4	गदितवति गिरिशे
	7	सह प्रियया
	17	प्रभूतगद्गदिकानुबन्धदीनया गिरा
१२	4-5	ताभ्यां समानीतम्
	7	०मिवालक्ष्य
	9-10	इति विरतवचसि
	12	प्रभृशं प्रसीदति
१३	16	साधितद्वैधी०
१४	8	अथ क्षणाद्

	9	शबलकार्दमिक
	15	अस्मिन् समये
	19	अपि वा अभिमतधूरिव च अमृत०
१५	1	दुधाव
	2-3	पाण्डिमानमाखण्डलीयमाशामुखम् ।
	4	तमः शार्वरं
	5	लवङ्गकेलि
	11	समुत्सङ्गहरिणः वरुणदलाङ्कुरायस्तपाणिः
१६	5	शिलास्वपि
	10	स्विन्नशर्वरीदोर्लता
	13	विहगरुतेषु विश्वतोमुखीभवत्सु
	14	निर्झरझल
	15	विमुच्यमानस्फटिकमणिसोपान
१७	4	इषन्निष्यन्दसेकशिशिर
	8	अनारूढ एव अन्तर्मण्टपिका
	11	अवहितमातृकुल
	13-4	प्रलम्बस्तबद्रागबन्ध्यासमाबद्धकौसुम-वितान
	23	व्यापृतप्रीति
	last	मृद्यमानमृगमद
१८	1	मरकतोपल
	2	हरिणलोचनानामालोकित
	3	अभिनवविन्ध्यमानकटकं
	6	वचनलक्ष्यं तर्जनमिव
	6-7	अनूनपदं प्रतिषेधकलुषाणां
	10	निखिलरक्षा
	12	अविरलागमाबद्धमदान्धकार
१९	2	मधुरसरघा
	6	आकर्ण्यते नूपुररव एव देवी

	8	सारसिके
	9	-न्यारात्रिक
	12-3	आनय नवकिसलय-
	14-5	-न्नपर्णया सह
	20	वियत् - ततिनटनारम्भानीतशयनपरिवर्त
२०	2	इव मृषशुरा
	8-9	समुज्ज्वलहस्तदीपिकाभि:
	14	जटाभारहार
	,,	इव गगनाभोग:
	16	-सक्षणोरग
	18	अञ्जनगिरिमनु-
	19	मन्दरमपि मन्दाक्षयन्
२१	5	सन्तूरिकाया-
	6 7	कण्डूयमाननखेन
२२	2	शिथिलकर्ण
	3	-मास्तीर्णवर्णपट्टांशुकम्
	6	तरुणातपोपहत
	9	दिवसमुखनिर्वृत्तये निर्वर्तनीयनियम-निर्वर्तनाय
	13	रसितरसेन
	16	-नोत्कपिञ्जल
	17	काञ्चनकमल
	19	विपञ्चीतारतन्त्री
२३	1	कूजितजयजीवलोक
	14	लोपनैपुणीभाञ्जि
२५	5	परिक्षीणस्य क्षीरसागरतरङ्गा
	9	गुणाहृते-
	10	स्तुतिभिरविरताभि:
	15	प्रथमजितौ

	16	विविधविनोदे
२६	1	पुरःप्रतिष्ठिते
	11	भगवती भारती विहित
	13	-मनभिव्यक्ता-
	18	संस्थानस्योत्पत्ति
	21	निर्मितामिव तन्त्रीं
२७	11	-दाननमवनमयन्त्य:
	14	बलभिकलहंसी:
	16	पतितं रामणिकनकक्रुत
	17	-मन्तर्निन्दन्त्य:
	18	करतलकृतरत्नकङ्कण
२८	7	स्वलन्तिकाप्रान्तेषु
	20	निर्वातवारिरुह
२९	3-4	-मशक्ते पाशिनि भृशमक्षममाणेव रूपहारिणि
	7	-पाश्रयमाणे
३०	2	प्रशस्तिमद्रस्तुद्वयम्
	5	शमनायेति
	9	विष्वक्विसर्पणसान्द्रेण
	11	हारवल्लरीं देव: सरस्वत्या:
	13	महान् प्रसाद
	19	श्रवणलोभात्
	20	समागम्यत
३१	2	पूर्वेद्यु:
	4-5	-मश्रुतमपरमाश्चर्य-
	6	चेतसा
	7	शंसनारावादवा-
	12	देवर्षे कीदृशं
	14	देव व्यज्ञापयं

३२	1	वज्रपातनैर्
	8·9	भुजविस्फूर्जितस्य
	10	शत्रुभेदनगर्भ
	12	कपिकुलकलित
३३	5	जन्यान्यन्यान्यजनिषत राजन्यानां
	8-9	प्रकटितरौ—भद्रकालीमिव विभावयन्तीं
		निरन्तरकथितपारिप्लव
	12	शालामिव अनिमिषणनिनाद
३४	2	कृतानुसन्धानः—कूटस्य
	3	शिखरमदालोकयते
	6	केवलं शृणवानि
३५	6·7	रिव सेनारागधूसरैरलकैः अन्तकालीन-
	8	-लायतमलिकोदण्ड
	9	रज्यकसिद्धेन चारुणा चरणयुगलेन
	17	जरठकुसुम्भकुसुम
३६	1	कुङ्कुमानुरञ्जितविलासां
	1·2	अखर्वतापस
	3	विषाणगतगैरिकालेप
	8	पृषतानुषङ्ग
	13	कपीशशरीरच्छविस्
	16	कार्तकीर्ति
	17	हर्षचातकी करिकुलकर्ण
३७	3	अनवतेन मूर्ध्ना
	14	मानिनीपरिष्वङ्ग
३८	2	पटवासमुष्टि
	3	नातिदूरे द्विधा विभज्य
	3·4	तत्प्रकृतः कुमारः कार्तिकेय
		अवन्ध्यालापः प्रभावप्रापित
	7	जृम्भनगर्भा गिरः

	13	वातप्रकृतिः
	14-5	-मतनुः अतितापनस्तपना-
	16	सत्रकारिणी
	18	शापोदकमिव आददानेन
३९	2	उशतीमिव गिरम-
	3	प्रदर्शयन् प्रहस्य किं
	8	गुरुपुत्र
	10	गौरीमातरिति नाद्रियसे
	11-2	राजधानीमयानकायां दक्षिण
४०	5	परिभवति
	8	यदयमन्तरेण
	9	ज्वलत्यमर्षे
	11-2	क्रीडा ? प्रावातविमुखानि सुतस्य गोकर्णिकम्
	13	चार, जातु चिराद्
	15	वैवस्वत, स्वतस्स्वतन्त्रस्य सुतस्य सन्धिरपि सारस्वतस्यातिमात्र
	17-8	भवदास, किं भविष्यति
	21	पर्यन्तपादपान्तरिते
	22	पुरः तिष्ठति
	23	हृदि प्रतिशापश्रुतिमत मदानन
	24	तत इतः शनैः
	25	परिवृढेषु
४१	1	व्यतीतान्ततां
	2	चिन्तयन्, विशाख "स्वचापलफलमनु- भवितव्यम्" इत्यादिश्य, 'मा विषीद,
	4-5	भवितेत्याश्वास्य सुनिदधीचपुत्रौ
	7	कस्मिन्नपि च गते
	9	प्रमथगणैर्विहितां

	10	ततस्तैः प्रवर्त्यमानेषु
	15-6	गणनाथान् विभाजमानान्
	16 7	भुवि भूपालमुनि·
	20	केलिमतुलामानयन्त्या
	20	कपिशमंशुकं
४२	2	भोगहर्श्यैकवेणिकया
	4	-रालक्षितानना, अनन्त
	5	-दिव लेखितायता
	6	भगीरथभुजकेयूर
	8	भुवनमङ्गला-
	9	प्रपूरिणा नितम्ब
	10-1	बिमलनक्षत्रविन्दु
	11-2	श्यामलेन अम्बरेण विभावरीव श्यामा
	13	दानतर्पितै-
	14	कुण्डेन रशनावलग्नेन
	15	प्रजापतिमता शालिकणिश
	16	हलकृतलक्षणेन
	17	सकलौषधिसमर्पणेन
४३	3	मामभाषत
	4	वेत्स्यति नाथः
	5	किमयमपीह कोऽपि
	11	मुक्ताच्छत्रच्छायिकयेव
	13	बहुवीराभिषेकवारिविबद् जनित
	16	सङ्घट्टमौलि
४४	3	पीडनया यावत्स्फुटति
	5	भुग्नशुचं
	6	बेदनादूनमानसानां
	7	नाथ न यदि
	9	पातालतलमपतिष्यत् । अथ कथमपि

	11-2	वसुमति, मा शोचितव्यम्। अचिराद्
४५	13	भवम् आलोकयितासि।
४६	1	अनन्तरमुत्तस्थुरा-
	2	-र्भसितधवलैरु-
	4	कस्तूरिकां कलङ्कयन्तः
	8-9	-भिः आपूरकेयूरकोटिपरिक्षिप्तस्व
	11-2	पुण्ड्रमन्थानमन्दारकेसरपूषणाहतेऽपि पस्य व्रीहिस्वासिया
	18	कचित् कुतूहलितुरग
४७	1	-डुच्चैःश्रवश्शुद्धचामरनिचय
	3	क्वचिद् दुर्दमोरगगरुडतुण्डसुधा
	3-4	युगपाशफणिं
	8	क्रियमाणानर्घरत्नं
४८	11-2	भरतानुषङ्गीणि शिरः कुर्वन्
	18	काषायाम्बुरुषित इवाम्बरे
४९	1	रुचिभिरिव स्ना-
	1-2	-षङ्गिणीव भृशं शोणायमाने
	5-6	कर्णजाहे मातुलिङ्गद्रवानुकारिणीषु निर्झरेषु
	8	शङ्करशाकर
	10	पाणिबहुल
	11	कापालिन्याम्
	12-3	पुनः अनुबन्धिन्यासया भारतीगीत
	14	अथ वरुणनगर
	15 6	अपरपारावारपर्यन्तप्रवालरुचिरिव समुच्चार्यमाणमयूखजितवपुः
	17	रुचिररोचत रोचिषां नाथः। तटपातमिदुरमन्दरघनु

	18	-ज्ञनाभिधानकुञ्जरशुण्डारदण्ड- काण्डानुकारिणि
	20	-न्धकारीव त्विषां पारिषदा: ।
	21	देशमागतदृष्टचरखद्योता:
५०	1	श्यामायमानमाकाशदलमिव
	2	सलिलमालुलोके ।
	5	खादिरसारत्क्वथकषायशोणितां मधु-
	8	कष्टतरलतरङ्गानीत
	14	प्रकर इव अदृश्यत
	18	प्रतानपेशललहरीभि:
५१	3	सिन्दूररेणुरमणीय
	5	स्थेमानमाबबन्ध
	10	सकलकालागरु
	11	केलिदीपिकाभिरिव
	15	गिरिरागनीलरागतूलिका
५२	3	प्रायेण भूविवर
	5	राजावर्त्तशिला
	9	विलासकीकसाकल्प
	18	अगर्जत् पुनरुत्पण-
५३	1	प्रमथानां
	3	जग्मुरमरगणा: ।
	9	मखान्तकं देवं
	10	महालक्ष्मी: । तत्र विश्वमूर्तिमती
	12	इतस्तत: मन्द-
	14	दिदीपिरे दीपयष्टय: ।
	20	निर्णयनिगम
५४	1	- मशिश्रयत्
	9 10	कालांशेन देशिकदर्शन-
	11	सदुपदेशेनेव

	12	समुन्मुदिरे
	16	जाततनिमरुचि-
५५	3	तेषु तदनु
	5	निशाविरति
	5-6	रथाङ्गमिथुनेषु
	7-8	-मन्दिरमिन्दिन्दिरेषु
	17	प्रकाशमानच्छविः स्वाप
	18	नयनः किञ्चिद्-
५६	1	मण्टपोपरि
	4	गायत्रीवृन्दम् ।
	6 7	-राबद्धमुदञ्चितश्रीकः किंकरनिकरः
	8	सस्फुरितविशदान्तः-
५७	1	यत्किञ्चन
	8	रसिकोत्तमः ।
	8 9	दिवानिशं यदुकुलपरिवृढचरित-
	10	त्वदायत्ते हि
	17	-परवशस्य निःश्रेयस-जल्पितमिति
५८	5	उपरचितबिन्दुचित्रं चित्रशाल-
	9	उन्मुद्रय
	10-11	अञ्जलिपुटपाटलिम-
५९	7	बहुवनस्य
	13	-दर्शनतया चन्द्रबिम्बविडम्बनां बिदधद्भिः अमरपुरीव अतनु
६०	3	यशसां
	4	स्वेच्छाभाजनेनैव
	6-7	अर्थदायकेन अर्थिनां शुद्धेन मनसा मनोरथान्
	9-10	नितान्तधवलालोकाभिः
	12	फलमतिथीनाम-

	14	दानपङ्किल-
	15-6	त्यागध्वजदुकूल-
	20	स्थविरस्य उत्कर्षलाभ-
	21	आघातभूमिरघानाम् अपापक्षेत्र
६१	2	दुर्गाग्रहेषु
	3	प्रकारैरथैः घोरसमुद्रा-
	6·7	गन्धगजगन्धषट्चरणैः, शृण्वतीव पवनवशचलितकीचकैः निकेतन·
	8	करपूरितशीकराः
	9	सञ्चरन्ति तेऽपि
६१·२	15	यत्र च स्त्रीणामधरचक्र- सत्सु लोचनाञ्चलेषु
	4 5	-मपरं बराको राकासु पुनरपि पूरायति जलबपुरिन्दुः
	8	नियतमापतेदतुलाद्युतिरवतंसोत्पलानाम् ।
६३	4·5	शक्तिभिर्दधतः परबलानि षड्विधानि
	8	कुचान् गृह्णन्तः
	10	पुरोपवनमिव विन्ध्याटवीं विहरमाणाः
	12 3	पुटभेदननिकटानीव निजबलगज-
६४	4	पितृपतिं प्रवदन्तः क्वापि कोणे-ऽधीश इति
	5	जलमध्यवासीति
	11-2	-लोकविदो विस्मरविजय-
	14	धातुनिर्झर-
	15-6	-दुरस्ताडनध्वनिरागनिर्मलमवाम्बराणि
६५	2	मषीपादा-
	4	परिमिलदलि-
	6	विनष्टेष्वपि

	6-7	गृहाणाम् अवहितमपि भ्रमन्तः पुरमहिलानां
	12-3	-नीरसिंहो नाम नरपतिः
	13	राज्ञस्सरसहरि-
	15	लोकालोकेन
	16	-रशोभं बिभ्रदाननं
६६	1-2	वरदानप्रदानानन्देनेव निमी-
	3	संप्रकाशयन्त्यां निशीथेऽपि
	3	तले विश्वतः
	4	विहरन्त्यामिव
	7	भ्रमःपङ्क्तिभ्रमा-
	9	-मभिषिञ्चमिव
	11-2	प्रभां प्रदर्शयन्तं
	14	श्मश्रुणा अष्टैश्वर्यमदलेखायमान-
	15	पर्यङ्कविद्यया
	19	केदारकडङ्करीयाणां
६७	6	तत्स्मिताव-
	15	नरेन्द्रस्य
	18	पुत्रचारुपरिष्वङ्ग-
६८	1	-न् अस्मयत
	8	कालान्तर्जरे जरति काल-
	8	बहुलतां
	12	प्रमदवनशाखासु चलनवश-
	15	प्रच्छायशीतलं
६९	1	-मावभाषे भद्र,
	2	सकलकुल-
	6	होयिसलवंश-
	12	च मां प्रति महाभागेन
	14	मङ्गलावभृतमुपहर

	18	दृष्टिप्रसाद-
	19	-मदामोदमन्त्रं
	20	इत्यभिधाय स तपोनिधि-
७०	1	मनुजाधिपं स मुनिः
	2	बिद्यामादधे ।
	4	निधानलाभादिव
	6	भसल
	8	कमलजागरेण नगरबीरुदुपवन -
	9	दीपिकापनयसान्द्र -
	11	- रक्षितै -
	12-3	विशामधीशे तदङ्गराग -
	14	बृंहयामास हस्ती। परिसरास - सादिविस्तृतयवस-
	15	वल्लभतुरगः
७१	5-6	करिण्य इव पुष्करसेवितफुल्ल -
	7-8	पारिजातं
	12	सन्दष्टनलिनदला
	14	पक्ष्मभारखेदालसां स्ति-
	15	गुणितापाङ्गानि दधतां दरतिम्यद्
७२	7	वादकविरतविपुलालापाः
	9-10	- नर्तकीरिव लीलाशिखण्डिनीः, परिहृताहङ्काराः
	11-2	-मालाः, नृपतिपदवलनविगम- गलितचापलानि
	15	कार्तिकेयचरितं
	20	क्षोणीपतिरप्राक्षीत्
७३	2	सौधतल -
	6	श्रीखण्डखण्डपा-

	7	- मिन्दुमाराध्यन्तीं खण्डपरशुशिखण्ड-नमनीषया
	14	जपाकुसुमपटालङ्कारं परि -
७४	1	आभरणानधिगमेऽपि व्य -
	3	बहुमानादाराधितामिव
	5	बिन्दुभिश्चन्द्रमस -
	7-8	-यन्तीम् अप्रतिकलं
	10	प्रधानपात्राभिकृतया
	11	पुरः किरन्तीं
	12	सन्तानवर्धिनीं
	13	वंशाङ्कुरीं
	15	हस्ते
	17	तदयमहं
७५	1	सपत्नीकस्या एव
	2	परिचयमिव
	12-3	जनपद इव जगदजनि हर्षजातललितं
	15-6	पुनरुपश्रुमिवा -
	16	व्रजति पञ्चषाणि
	17	भक्षको धर्मस्य
७६	5	साङ्गमधीतिना
	10-1	- भारः । अतः प्रतिदिनं चारान् कुमारीसमन्वेषणाय प्रेषयामास । चारैः चक्षुष्मन्ति सर्वतः क्षेत्राणि ।
७७	11	बहुमुखमास्कन्ति चोलान् ।
	13	सुहृदा अस्मन्मण्डलाधिदेवतायतनं
	13-4	तत्र च इदं परि -
	14	प्रतिष्ठापयितुं मनोभीष्टान् ।
	15	इतः परं कार्ये

	19-20	तेऽनुमासं न समाश्वास्यन्ति
७८	6	कार्मिकं
	10	रविरिव
	10-1	दिशम् अरिनृपति -
	15	इव हि
७९	1	मदचपलचारभटचरणघर्षणै:
	5	पाणितती: अपत्रिका इव
	7	सुहृशामाकारयन्
	10-1	निजहृनिबलपरिघादण्डदोष्णा विस्मरसाहस-
	15-6	- भन्तरान्तरा वर्त्मनि निरन्तर - वनेचरजारचोरभट -
	16	सारमूल
८०	1	म्लोच्छदाशवैदेशिकवलनद्ध -
	6	तिरस्कारतिमिरेण
	8	परिविष्टप्रजानां
	8	सञ्चरता -
८१	7	समुन्नतश्रीशार्ङ्गचक्रधर
	7	गरीयस:
	10	करतललाडन-
	13	बहव: स्पशा:
	13	परस्परजातसंवादा:
८२	1	देवेज्य इति
	2	तमनुनय -
	5	निश्चिक्षेप
	6	क्षितिपतिरसमञ्ज-
	9-10	व्यसनपरवशो
	11	विगलति
	12	-भार: । राजान-

	14	प्रजावर्गः
८३	1	कैश्चित्कृत-
	2	परिवर्तनविक्षेपानु-
	7	अत्यजद्भिः
	9	देवनेन दिवं दर्शयद्भिः
	13	-मश्नुवद्भिः
	17	-सुखमिति दुःखसुनामथसेवनैः
	18	हठप्रयोगपर्वणि
८३-८४	19	-मात्सर्यन्यायैः अयथापराधं-ति न्याय्यमिति धूर्ता-
८४	1-2	अनियतैर्जरां तामखिलामपि जनदर्शकमिव नाम्ना विकुर्वद्भिः
	7	राज्ञां जयमाशंसन्तोऽपि
	8-9	सावरोधतनयान् निष्का-
	9-10	प्रचण्डप्रधान-
	10-1	अमन्नभ्यागारिकमयासीत्
	11	स्थानभ्रष्टा इव
	13	सन्निरस्यन्ते
	14	मसृणीभवन्ति
८५	1-2	दौस्थ्यमन्वभवत् । भवितव्यता च दशायदृच्छया
	2	तुच्छेतरभावात्
	5	परामृशन्तीं ज्यायसीं
	9	कुर्वन् कुटुम्बभरेषु सुखेन कुटुम्बं वसन्
	9-10	नन्दिदेवनसारं
	14	पाणिगृहीतारं करिष्यति
	15	तामनु लक्ष्मी देवा-
	16	परां मुदमवाप ।

८६	1	प्रेयुषि भू -
	7.8	स्तनिततोयकरिनिस्त-
	8.9	चातकचकितिकारिणि
	9	-कलुषितककुभि
	10	मुषितगन्धे बलिशिलीन्ध्रसंपदि
	13.4	विविधवीरुभिन्नद्ध-
		निर्झरस्यन्दिमन्द -
	15	पङ्किलनदप्रवाहे
	16	धान्यबले
	17	नन्दिदेवस्य
८६-७		-पतिभिरर्थ्यमानं
८७	1	इष्टं नियाय
	2	दुरितमनुप-
	4	निजवहुपरिवारं -
	7	-रुदीर्णकुशलमा-
	8	साधु आचरितोऽसि

UNPULBISHED INSCRIPTIONS UTILISED IN THE HISTORICAL DISCUSSIONS

No.	Date	Dynasty	Find-spot	Language
481 of 1908	Undated	Bāṇa or Magadha	Tiruvānikkāval	Tamil
482 of 1908	,,	,,	,,	Sanskrit
602 of 1919	,,	Hoysala-Someśvara	Kāñcī	,,
367, 368, 372 and 374 of 1925	,,	Bāṇa or Magadha	Nārattampūṇḍi	Tamil
369, 370, and 371 of 1925	,,	,,	,,	Sanskrit
117 of 1934-5	,,	,,	Aragaṇḍanallūr	,,
196 of 1938-9	,,	,,	Tiruvellarai	Tamil
207 of 1938-9	1209 A. D.	Cola-K. Cola III	,,	Tamil and Sanskrit
208 of 1938-9	1213 A. D.	,,	,,	,,
207 of 1941-2	Undated	Bāṇa or Magadha	Kuḍimiyāmalai	Tamil
247 of 1941-2	,,	,,	Tirupparankunṟam	Sanskrit
255, 256, 257, 258, and 259 of 1941-2	,,	,,	,,	Tamil
312 of 1954-5	,,	Hoysala-Ballāla	Kāñcī	Sanskrit

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